

Saturday 12 March 2016

# Amateur Photographer

## Fujifilm X-Pro2

We find out whether **Fuji's** latest flagship camera is as good as it looks



Passionate about photography since 1884

## Inside **Fuji's X** factory

See how **Fujifilm's X-series** cameras and lenses are made

## Route **6x6**

**Matthew Toynbee** tells AP why he prefers film to digital

# Compose yourself

● **Expert advice** on how to frame your images

**WHEN HARRY MET...** The story behind **Harry Borden's** portraits of **Tilda Swinton**



# D7200

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*At the heart of the image*



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I went through a spell a year or so ago where I almost switched off from photography. I enjoyed going out and taking photos, the light, the experience, but I found that my compositions were, well, a bit ordinary. The images were OK, but I guess I was sticking to my tried-and-tested compositions. And when I realised what I was doing, I vowed to change. I wish I'd had Mark Littlejohn's article to act as a refresher (see page 10). No

matter how long you have been taking photos, it is always useful to read how someone else composes their images, so hopefully we can see a scene with a fresh pair of eyes.

Speaking of eyes, in this issue we take you to a place you wouldn't usually get to see – the heart of a camera factory. In this case it is the Fujifilm factory, which Nigel Atherton recently visited (page 45). You can also read our test of Fujifilm's latest camera, the X-Pro2, on page 48.

**Richard Sibley, deputy editor**

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## ONLINE PICTURE OF THE WEEK



IMAGES WERE USED FOR PROMOTION PURPOSES ONLINE AND ON SOCIAL MEDIA

### Mathilde in Snow by Mark Bowman

Canon EOS 6D, 85mm, 1/4000sec at f/2, ISO 400

This image from AP reader Mark Bowman was uploaded to our Facebook page. 'This is Mathilde, one of our Swiss Valais blacknose sheep we breed here in West Lothian,' says Mark. 'I head out every morning to feed them, often taking my camera. It had been snowing heavily, and I saw Mathilde standing away from the other sheep next to the feeding station. To me, the contrast between the snow and the sheep next to its

hay emphasised the tough nature of these wonderful sheep and the hardships of winter.

'I wanted a minimal shot with the subject in a corner and the rest of the image predominantly white. There are a couple of blades of grass visible towards the left of the shot that I could have removed, but I wanted an accurate representation of what I saw. I don't think they detract from the overall image.'



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**Via our online communities** Post your pictures into our Flickr group, Facebook page, Twitter feed, or the gallery on our website. See details above.

**Transparencies/prints** Well-packaged prints or slides (without glass mounts) should be sent by Special Delivery, with a return SAE, to the address on page 17.



## NEWS ROUND-UP

The week in brief, edited by Chris Cheesman

### Nikon delays D500

Nikon has delayed the launch of its £1,729 flagship D500 DSLR until late April. The 20.9-million-pixel camera, the long-awaited successor to the D300S, was originally expected to arrive in the UK in March. The delay has forced Nikon to cut its camera sales forecast for the year.



### Online photo comp explores ageing



Winners of an online competition that explored 'the complexities of ageing' have been plucked from more than 1,200 entries. Karoline Hjorth and Riitta Ikonen won the category judged by an expert panel (see photo left), while Hardik Gaurav triumphed in a public vote. Adopting the theme 'Ageing: the bigger picture', the

contest was organised by online photography community Photocrowd.com and the British Society of Gerontology (BSG).

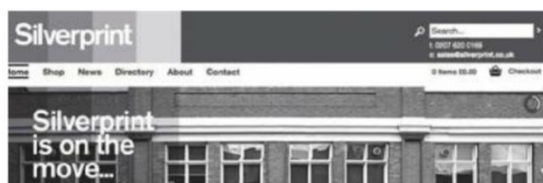
### CSCs fuel profit

An 11% rise in mirrorless camera sales helped the Olympus imaging division turn a £30m operating loss into a profit in the nine months to 31 December 2015. This was despite a fall in year-on-year sales during the last quarter of 2015. Olympus's imaging business sales rose on the back of a 'strong performance of mirrorless cameras centred on the OM-D series in Japan and Europe', the firm said.



### Silverprint moves to Dorset

Silverprint has closed its London base and moved to a business park in Poole, Dorset, blaming a growth in customers buying online or by phone. Used by photographers worldwide, the firm said 85% of its customers buy through the Silverprint website, via email or by phone. Silverprint, which was based in London for more than 30 years, is now based at Unit 26, Albany Business Park, Cabot Lane, Poole, Dorset BH17 7BX. Tel: 020 7620 0169, or visit [www.silverprint.co.uk](http://www.silverprint.co.uk).



### Correction

In our review of the Sony Cyber-shot DSC-RX1R II (AP 5 March), we inadvertently failed to mention the price. The camera costs £2,599.



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## WEEKEND PROJECT

### Shoot spring flowers

After a drab, grey, rainy winter, spring blooms are starting to appear everywhere. They're guaranteed to lift your mood and make you want to get out and about with your camera.

The good news is that you don't need an expensive macro lens to get nice spring flower shots, as a standard zoom will do the job; a standard prime is even better. However, you will need to be very mindful about composition and framing to get a shot that will stand out from the crowd.

It's also important to photograph good specimens. If the snowdrops or daffodils in your garden are the slightest bit tatty, consider heading to a park or stately home for more pristine examples. Every flaw is obvious with close-up photography.

**1** Even if you are throwing the background out of focus by shooting wide or zooming right in, it needs to be as clean and as non-distracting as possible. Watch out for stray leaves and stems or clutter from the garden.

**2** One of the easiest ways to improve your flower photography is to get down to the same level. Use a device such as the Wimberley Plamp to keep your subject still if there is a slight breeze.



# BIG picture

Women in Bangladesh endure hardship in the face of poverty

◀ In this image by Zakir Hossain Chowdhury from Getty Images, we find a woman engaged in the arduous process of sorting and drying red chilli peppers under the sun, near the Jamuna river, 240km north-west of Dhaka in Gaibandha, Bangladesh. Astonishingly, the women earn the equivalent of less than US \$1 after working an exhausting ten hours a day within the char areas, which have some of the highest levels of poverty in the country. Red chilli is the main source of income in the area, and it's mainly women who are engaged in its production and processing, in addition to caring for children. Women here have limited or no access to markets or finance; they have even less bargaining power and limited income.

## Words & numbers

*Taking pictures is like tiptoeing into the kitchen late at night and stealing Oreo cookies*

Diane Arbus

American photographer  
1923-1971

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*million*

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**3** Using a tripod enables you to concentrate on the composition, as you can be assured that your camera is perfectly still. A tripod also slows you down and encourages you to work in a more meditative way.

**4** You can get away without a macro lens if you can zoom into the flower and use a wide aperture to throw out the background. Use a small reflector if necessary to throw light back onto the flower and fill in shadows.

One of the easiest ways to improve your technique is to get down to ground level







The two mirrorless Sigma cameras each house a Foveon X3 direct image sensor



## Sony E-mount converter

**S**ONY E-mount camera users are set to benefit from an increase in compatible lenses using a converter designed to allow photographers to use Sigma EOS-mount and SA-mount DSLR lenses on Sony E-mount cameras.

The MC-11 mount converter is aimed at photographers who use different cameras depending on the subject, and amateurs who use a variety of systems.

Sigma has not released information on compatibility with Canon-made EOS lenses, but says the converter incorporates the digital data to deliver a 'fast and smooth AF for compatible lenses, as well as Optical Stabilizer features, and functions of the camera that help control peripheral brightness and correct transverse chromatic aberration and distortion'.

The device will cost £179.99 when it launches.

# Sigma launches camera gear blitz at Japan show

**S**IGMA has revealed two mirrorless interchangeable-lens cameras called the sd Quattro and sd Quattro H, which house an APS-C-sized sensor and APS-H-sized (26.6x17.9mm) sensor respectively.

The magnesium-alloy SA-mount models use the 39-million-pixel Foveon X3 direct image sensor featured on Sigma's Quattro premium compacts. Sigma claims this can deliver 51MP resolution.

Announced at the CP+ Camera & Photo Imaging show in Japan, they include a 2.36-million-dot-resolution EVF, 3in LCD screen, Dual True III image processor and focus-peaking function. An extra sub-monitor on the back of each camera displays the number of shots remaining on the SD card, along with settings such as shutter speed, aperture and ISO.

Sigma says the sd Quattro can shoot 14 high-resolution raw files at 3.6fps; the sd Quattro H can shoot 10 files up to 3.8fps.

The company also unveiled the EF-630 flashgun. Designed to cover 24-200mm focal lengths, the flash

features a wide panel for shooting at 17mm. It is designed to swivel left or right by 180° and down by 7° for close-up work. Features also include remote-control operation through the wireless flash mode, and a modelling flash function that allows the user to check for reflections and shadows before taking the photo.

A built-in catch light panel aims to highlight a subject's eyes when bounce flash is activated. The flash will be compatible with Canon,

Nikon and Sigma DSLRs.

Users will be able to update the firmware using an optional Flash USB Dock FD-11 that connects to a computer. Prices and launch dates have yet to be confirmed.

## Lens launch

Sigma is also set to launch new 30mm f/1.4 DC DN and 50-100mm f/1.8 DC HSM lenses.

The 30mm f/1.4 prime lens, due out this month, is Micro Four Thirds and Sony E-mount, and should deliver the 35mm viewing-angle equivalent of 60mm on Micro Four Thirds cameras, and 45mm on a Sony E-system model.

The £239.99 lens – which extends Sigma's Contemporary range – features two aspherical elements: a nine-blade diaphragm, and a stepping motor to help bring fast and quiet AF to videographers.

Sigma also unwrapped the £799.99 50-100mm f/1.8 DC HSM, which is due out in Sigma, Canon and Nikon mounts at a date still to be announced.



An optional flash USB dock allows firmware updates



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# Nikon bids to 'shake up' compact market



Above and left: The new Nikon DL24-85 compact is due out in June

**N**IKON has revealed three new compact models capable of shooting 4K video, in a bid to shake up the high-end compact camera market.

Each featuring a 1in imaging sensor, the Nikon DL24-85 f/1.8-2.8, Nikon DL18-50 f/1.8-2.8 and Nikon DL24-500 f/2.8-5.6 are designed to shoot 20.8-million-pixel images in JPEG or raw (NEF) format.

The cameras take their names from the respective 35mm equivalent focal lengths of their fixed lenses.



Nikon claims they can shoot at up to 60fps, with focus fixed at the first frame. Features also include a hotshoe, an optional tiltable EVF, DSLR-like controls and Nikon's Dual Detect Optical VR system.

The cameras were announced at the CP+ Camera & Photo Imaging Show in Yokohama, Japan, and are due out in the UK in June, priced from £549.99 for the Nikon DL24-85 f/1.8-2.8.

## May debut for Panasonic 12-60mm lens

**P**ANASONIC has revealed a weather-sealed 12-60mm f/3.5-5.6 Power OIS lens.

The 11-elements-in-nine-groups lens features three aspherical lenses and an extra-low dispersion element to help counter distortion.

Due to arrive in the UK in May, priced at £439, the seven-blade diaphragm newcomer incorporates a stepping motor designed to help ensure smooth, silent operation when shooting 4K video.

Delivering the 35mm viewing angle of a 24-120mm zoom – which should suit portraiture and travel photography – the 5x lens boasts 0.54x magnification and Power OIS to help fight camera shake.



The new Panasonic lens boasts Power OIS to combat camera shake in low light

The 12-60mm f/3.5-5.6 power OIS is built to be dustproof and splashproof, and will be available in metallic black.

For the latest news visit [www.amateurphotographer.co.uk](http://www.amateurphotographer.co.uk)

## Get up & go

The most interesting things to see, to do and to shoot this week. By Tom Smallwood



NORFOLK

### Beginners' Guide to Nature Photography

Tutor Steve Norris will be taking beginners through the essentials of wildlife photography at the Hawk and Owl Trust Sculthorpe Moor Nature Reserve, near Fakenham, Norfolk. Participants need to bring along a DSLR or bridge camera. Steve is also running an intermediate course on 23 April.

26 March, [www.stevenorrisphotography.co.uk](http://www.stevenorrisphotography.co.uk)



WEST SUSSEX

### Helen Muspratt

This Chichester exhibition showcases the work of leading 20th century female photographer Helen Muspratt. During the 1930s, she created evocative portraits of artistic and cultural figures, as well as some insightful documentary images of the Soviet Union.

Until 8 May, [www.pallant.org.uk](http://www.pallant.org.uk)

### My Life... My World

Beyond The Image Gallery is showcasing the work of John Thompson ARPS as part of a project undertaken by nine like-minded photographers who wish to give something back to the community.

Until 28 March, [www.beyondtheimage.co.uk/john.htm](http://www.beyondtheimage.co.uk/john.htm)



SUFFOLK



LONDON

### Through a Queer Lens

The Jewish Museum is hosting the first exhibition of photographic portraits of Jewish LGBTQ (lesbian, gay, bisexual, trans and queer) people. The 20 portraits, by photographer Ajamu, feature artists, activists and entrepreneurs, including Yotam Ottolenghi and Rabbi Lionel Blue.

Until 17 April, [www.jewishmuseum.org.uk](http://www.jewishmuseum.org.uk)

### Vogue 100

To celebrate the centenary of British *Vogue*, this exhibition features classic work by Cecil Beaton, Lee Miller, Irving Penn and Lord Snowdon, as well as more recent images by David Bailey, Herb Ritts, Mario Testino, Albert Watson and other photography greats.

Until 22 May, [www.npg.org.uk/whatson](http://www.npg.org.uk/whatson)



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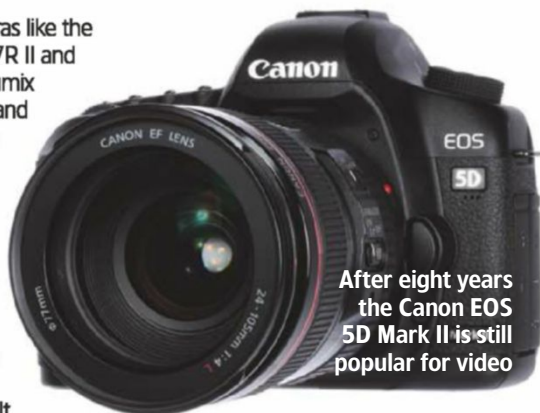




## Viewpoint Andrew Reid

The eight-year-old Canon DSLR is beating the latest 4K mirrorless bodies in the video stakes

With 4K cameras like the Sony Alpha 7R II and Panasonic Lumix DMC-GH4 (and soon the Nikon D5), it's easy to forget that resolution is just a small part of a long chain of things that make a beautiful image. Dynamic range and colour are arguably more important. With this in mind, there's an eight-year-old full-frame DSLR that refuses to fade out – the Canon EOS 5D Mark II from November 2008. It has an impressive ability that remains unmatched by the latest 4K mirrorless bodies – raw video with 14-bit colour from a full-frame sensor! This capability can be installed as part of the open-source Magic Lantern software, which runs from the memory card inside the camera, just as an app would on a smartphone.



After eight years the Canon EOS 5D Mark II is still popular for video

### 'On the 5D Mark II, raw video at 1080/24p works like motion-picture stock'

Raw video can be recorded in Magic Lantern's own MLV format along with audio and metadata, and converted to CinemaDNG or ProRes for editing. These are the same high-end, high-quality image formats used by Hollywood filmmakers and professional colourists.

I remember the first time I saw 14-bit colour from the EOS 5D Mark II. It was as though a veil had been lifted – hello colour, hello dynamic range. The footage appeared immersive and three-dimensional, really drawing the eye in. An incredible bargain, considering the camera now costs less than £700 used. Without access to raw data, video has to be heavily processed down to 8-bit, a big chunk of dynamic range is clipped off at the top and bottom, resolution and colour information is deleted, and then compression smears what is left of any film-like texture before it lands smouldering onto the memory card like a smoking projectile from a car crash.

On the EOS 5D Mark II, raw video at 1080/24p works like motion-picture stock. A 'reel' contains 12 minutes (just as with Super 35mm motion-picture film reels), then you swap it out for another one, in this case another 64GB card. These fast 1,000x cards used to be expensive but now are highly affordable. In post, the film is developed (colour graded) and stored as a smaller editable file such as ProRes 422 LT. It's easy to do, but the large files and more involved workflow might not be suitable for a quick turnaround or a long interview. However, it's perfect for music videos or shorter shoots by enthusiasts.

#### Raw video excels

To get an idea of how important the colour and dynamic range provided by raw video are in this era of heavily marketed 4K cameras, just ask Arri, the largest manufacturer of professional motion-picture equipment in the world. Six out of the eight 2016 Best Picture Oscar nominations were shot on its Alexa camera in raw. Unfortunately, Canon won't officially acknowledge that the feature exists on its own DSLRs or lend its support to the Magic Lantern developers to help improve the software. I hope this changes soon.

For more on shooting video with a DSLR, visit [www.thevideomode.com](http://www.thevideomode.com).

**Andrew Reid** is a British filmmaker currently working in Berlin, Germany, where he has produced music videos for DJ Paul van Dyk and Bunny Suit. Andrew is also editor of [E0SHD.com](http://E0SHD.com), the DSLR filmmaking blog. Visit [www.e0shd.com](http://www.e0shd.com)

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## New Books

The latest and best books from the world of photography. By Oliver Atwell



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### Mapplethorpe Flora: The Complete Flowers

by Mark Holborn, Phaidon, £125, hardback, 368 pages, ISBN 978-0-71487-131-8



IT'S A shame that Robert Mapplethorpe is often associated with his more explicit work dealing with the homoerotic S&M scene. While those images carry undeniable weight and value, other projects that made up

his extensive body of work often get overlooked. One such set is his collection of flower portraits, a series that initially appears to be almost apart from his more challenging work. In fact, a deeper look at the images and the photographer's own musings about them reveal a man meditating on the impermanence of all things. Each frame captures a subject at the height of its beauty before fading away and decaying. On a technical level, the images are a thing of absolute beauty. Each frame is stunningly lit and composed, and it's perhaps through these images that we see just what a proficient and dedicated artist he was. ★★★★★

### Real Food

by Martin Parr, Phaidon, £14.95, hardback, 208 pages, ISBN 978-0-71487-103-5



'WE ARE what we eat,' as the saying goes. It's probably true that you can tell much about a culture through its food, and here Martin Parr offers a kaleidoscopic view of the

snacks and meals he has encountered throughout his career – hotdogs, buns, pies, you name it. Each image is a close-up of a variety of foods, all captured in garish and unforgiving colour. Rather than being a collection of beautifully presented images (contrasting perfectly with Mapplethorpe's images mentioned in the previous review), each subject is presented as a straight shot captured there and then, as they were encountered. It's appropriate to treat the book as a documentary project, taking place within the context of global cuisine. It fits perfectly into Parr's habit of finding the everyday items of a culture that speak volumes about the politics and culture surrounding them. ★★★★★



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## Mark Littlejohn

Mark found photography late in life, but has been making up for lost time ever since. He's happiest wandering in the Eden Valley or around Ullswater in Cumbria with a camera in hand, waiting for the adrenaline rush of capturing that next beautiful moment. [www.markljphotography.co.uk](http://www.markljphotography.co.uk)

# Compose your

One of the most important aspects of making a successful landscape image is creating a well-balanced composition. However, I feel that sometimes we can be too quick to take the shot and perhaps don't consider all the elements, which are key to a successful composition. On numerous occasions I have been to a location and noticed photographers turning up and taking a shot almost the instant they

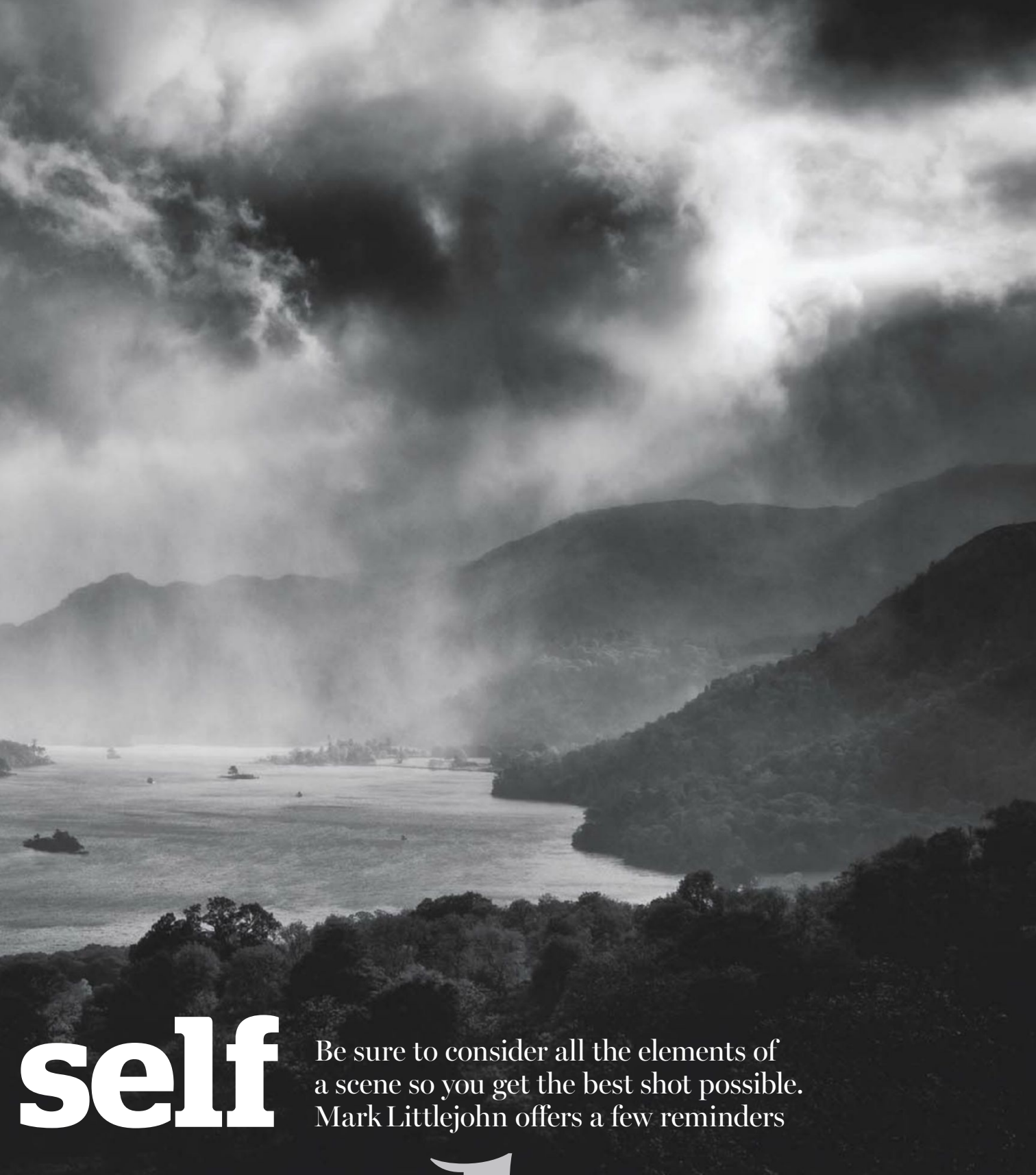
arrive. The camera is invariably held in landscape orientation and no thought is given to perspective.

I've often said that if you love the landscape, then photographing it in great conditions can be an adrenaline rush. We need to be aware of this and ensure we don't go home afterwards, load the images onto the computer and think, 'Why didn't I move a bit to the left?', 'Why didn't I get a bit closer?', 'Why didn't I get all that tree in?'

### Consider first, shoot later

One of the first things I do when I get to a location is put my bag down and have a wander around. It is important to look at all the angles and change the perspective by moving left and right, closer and further away, higher and lower. We have to look at the whole picture and be aware that a slight change in perspective can change the whole balance of an image, no matter how near or far away the subject is.





# self

Be sure to consider all the elements of a scene so you get the best shot possible. Mark Littlejohn offers a few reminders

I am a big fan of going out to shoot with no preconceived ideas and approaching the landscape with an open mind. In this way you are far more likely to see something that interests you. Once you have seen that 'something', you are then faced with the task of how to arrange it as a satisfactory photograph.

I try not to have too many 'rules', if any, and I advise you to think of the following reminders when you are next faced with a beautiful landscape moment.

## Space

The first shot I'm going to look at is a picture of Ullswater in the Lake District on a stormy day (above). The scene is so dynamic that it doesn't need any foreground interest to lead you in. It's a simple enough scene to photograph, once you master how best to expose it. The problem lies in how much space to give at the edges. I see a lot of people with little spirit levels attached to their camera. A horizontal horizon is a necessity in most situations. However, the Lakes are a different proposition. What is level doesn't look level and what does look level isn't. Without sufficient space around the edges of the frame, any attempts to level an image in post-processing can result in the picture looking cramped. Space is important if you wish to achieve mood and atmosphere.



## 2 Balance

This image (right) is another one from the shores of Ullswater in the Lake District. I am a huge believer in

negative space. In my view, it can provide balance, and also increase the mood and atmosphere in any image. This has been shot with quite a wideangle lens, allowing me to get close to the slightly threatening trees, which are the main subject of the image.

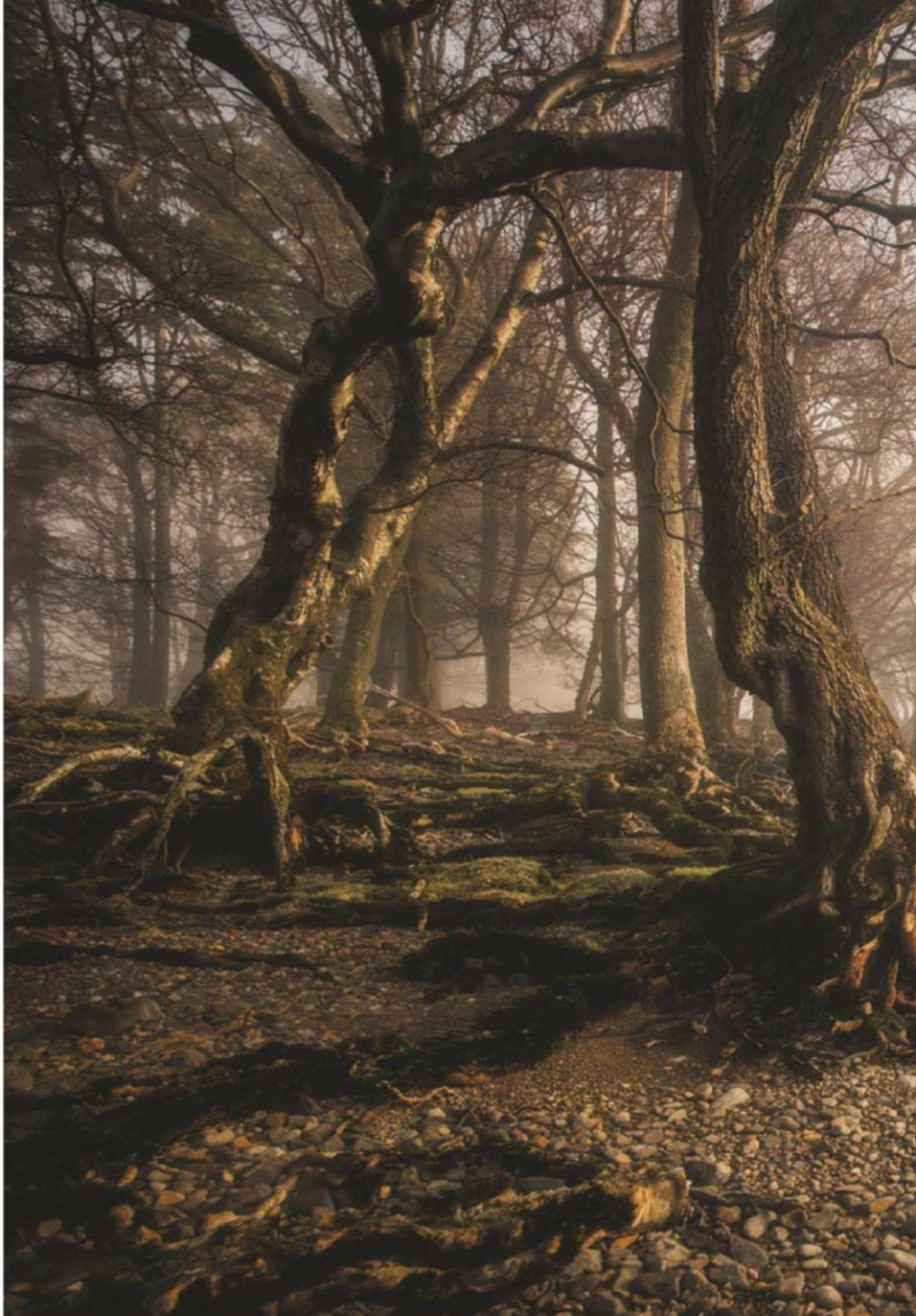
Cropping in around them or making them the entire focus of the image wouldn't have worked. It would have become a picture of trees with no sense of the dynamics of the scene around them. They needed space to breathe. I composed the image from the left and worked my way across to the right. I think it pays to have an 'anchor point', which you can use as somewhere to start for your composition.

## Perspective

### 3

This image (below) was taken on another stormy day, but this time a little further afield – in Iceland. The subject is the little church at Vík on the southern tip of the island. In between the church and the sea is a rather unphotogenic main street and

the houses of Vík. By getting into a very low position, I was able to manoeuvre the view of the church so that it concealed the town. The next stage was to work out how close I needed to be. If I were too far away, the edge of the car park would hide the whole of the beach. I just wanted the very edge to be visible, with no sea hidden. By photographing from this perspective, it almost makes the church appear to be sitting on the beach.



**The low angle of this shot, taken in Iceland, has made the church seem as though it's on the beach**





Allow for space in an image to enhance the context and meaning of a composition



## Ultra-wideangle lenses

The first item many prospective landscape photographers add to their photographic armoury is the wideangle lens. There is a real danger, though, that by just adding more and more into the frame using one of these optics, the magnificent view you were looking at then fails to materialise on your computer monitor when you get home and view your hard day's work.

In some respects, it can be like looking through the wrong end of a telescope. The foreground becomes all-important and is the most important part of the frame. Getting the balance right can be a tricky operation.

To shoot this photograph of Ullswater in the Lake District (right), I used a Zeiss 18mm lens and realised that the light on the foreground ferns was rather beautiful, as was the light on the fells in the background. The background in this instance, with that wonderful fleeting light, was strong and dynamic enough to provide a sufficient balance for the foreground.



The background light is strong enough to balance the light on the ferns





The trees are lower in the frame and complement, rather than compete with, Langdale Pikes on the right



## 4 The horizon

Take care not to have elements such as trees and buildings coinciding with the horizon. It can look awkward and your image will look more fluently composed if you have taken the time to align them correctly in the frame, by either having them break the horizon cleanly or by placing them neatly under the horizon line.

In this image (left) taken in the Lake District, the Langdale Pikes in the top right are the main feature in the frame and it was important that the three trees were not competing with them within the frame, from a height perspective. Fitting them in under the fell ensures they complement and add to the overall atmosphere of the image, without taking anything away from the Pikes.



## The ones that didn't work

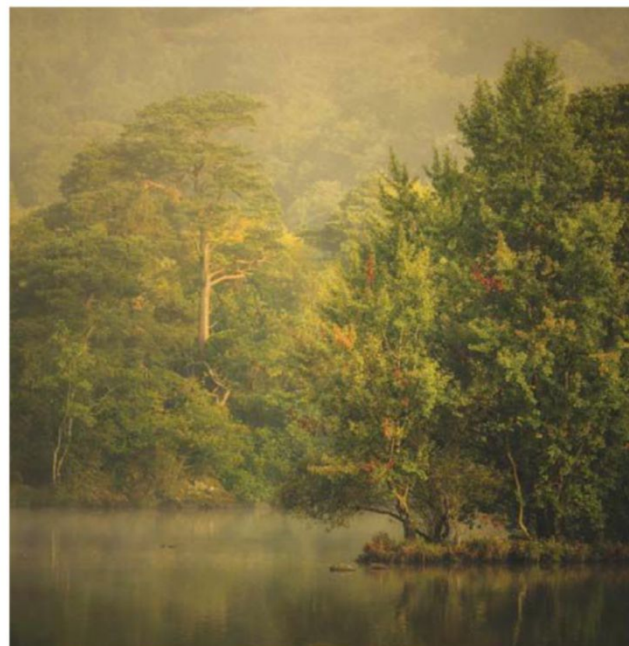


Cropping the top of this image would improve its composition

HERE are two examples where I didn't follow my own rules and was left in the position of ruining certain opportunities for a successful image.

In the first image (above), I liked the light and colour of the tall silver birch on the right and also the top of the fell just appearing through the mist on the left. Hindsight shows that I should have decisively cropped the tall tree to maintain the balance of the image. I would still have retained the light and colour as a balance to the fell.

The second image (below) suffers from a lack of space around the trees. As such, it simply becomes a picture of some trees, lacking input from the surroundings to make it any more dynamic or atmospheric.



This photograph suffers from a lack of surrounding space

An uncropped image that benefits from the space at the bottom and right of frame

## 5 Cropping & aspect ratio

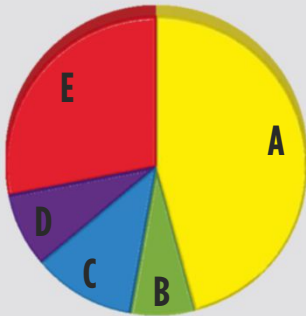
I can't fully separate cropping and aspect ratios as they go hand in hand, but there are two things that have struck me about them. The first is that people are reluctant to see an image in the vertical sense. The camera is always aligned horizontally and no thought is given to perhaps thinking of a 5:4 portrait crop or even a 5:7. Many landscape scenes work perfectly as a vertical presentation.

The second is in relation to cropping and has become more frequent with the introduction of 36/42/50-million-pixel DSLR cameras. I hear the phrase, 'Well, I can just crop it to get that section there.' It's almost as if people are thinking of using a 50-million-pixel sensor to make

a screen grab of everything in front of them, with the intention of sitting in front of a computer later and looking for a successful picture within their 'grab'.

My view is that if you can see it later, you can see it at the time. Compose correctly and carefully the first time. Be aware of all the elements, relax, enjoy the view and decide how you are going to arrange the shot. Probably 99% of my finished images have one completely unchanged aspect. This image (above) is uncropped and, in my view, needs that space at the bottom and right to keep the proper feel. If it's a horizontal image then the long side will be unchanged and if it's a vertical image or a square, then the short side will be unchanged.





## In AP 20 February, we asked...

Have you ever injured yourself while taking photos?

### You answered...

<b>A</b> No, not so much as a scratch	<b>46%</b>
<b>B</b> Does a blister count as an injury?	<b>7%</b>
<b>C</b> I've walked into something while concentrating on taking photos	<b>11%</b>
<b>D</b> I have fallen over while leaning too far	<b>8%</b>
<b>E</b> Yes, I have sustained another injury (not listed)	<b>28%</b>

### What you said...

'I lost my footing on a slope and fell on my camera; not the most comfortable thing to park your back on'

'I was almost killed photographing a stream that went over a high cliff. I misjudged the slippery stones in the water and fell, but managed to stop in time'

'At The Hermitage in Dunkeld, Perth and Kinross, I put down my monopod but, when I adjusted my position, I slipped down a small banking and cracked three ribs'

'Photography is my only pastime where I haven't injured myself – unless paper cuts from AP count!'

Join the debate on the AP forum

### This week we ask

Have you ever made a print in a darkroom?

Vote online [www.amateurphotographer.co.uk](http://www.amateurphotographer.co.uk)



Magnum Photos @MagnumPhotos

Last month, Magnum photographer Peter Marlow died. Magnum tweeted his image of this beach house at sunset, in tribute.



Magnum Photos @MagnumPhotos - 1h  
Remembering @PeterMarlow (1952 - 2016): a few pictures from his archive. For the full album: [bit.ly/MarlowP](https://bit.ly/MarlowP) pic.twitter.com/5utbmCag3

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## LETTER OF THE WEEK

### In praise of JPEGs

I started using a digital camera more than ten years ago and think it's the best thing that ever happened to photography, but what is wrong with shooting JPEGs and getting it right in-camera? It's more fun and it's what photography is about – not trying to be clever with a keyboard.

Take Richard Sibley's reply to a letter in AP, 2 January. He says: 'With digital we don't expose the image to get a great shot out of the camera; we expose it to get the best raw image possible for post-processing.'

If you enjoy the post-processing part of the hobby that's fine, but remember people like myself who print straight from the camera (of whom there are still many), and are happy to do things that way.

If you have taken a picture with a parking cone spoiling the shot, for example, and you can't go back to take another, then go ahead and sort it out in software if you want, but there are no rules to say that I

have to photograph raw. JPEGs will see me out, I think.

**M McInnes, East Lothian**

**Of course, shoot away in JPEG. Not everyone likes sitting at a computer for hours. I would much rather be out shooting. I should have phrased it to say, 'Those who shoot raw images tend to expose to get the best image possible for post-processing.'**

As for your 'being clever with a keyboard' comment, well, let's change a few words: 'What's wrong with shooting film and getting it right in-camera? It's more fun and it's what photography is about – not trying to be clever in the darkroom.' For some, working in the darkroom was as much a part of photography as digital editing is now. Others were quite happy to drop their films at a lab. It's just a different way of working – **Richard Sibley, deputy editor**

LETTER OF THE WEEK WINS A 16GB SAMSUNG SD CARD. NOTE: PRIZE APPLIES TO UK AND EU RESIDENTS ONLY



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## SAMSUNG

### Leica alternatives

I am sure that many readers must long to own a Leica when they read the reviews of these cameras, but I have found a way to own a genuine Leica for little money (ignoring the compact, viewfinderless, Leica-badged Panasonics). My answer is to buy a model from the largely ignored second-hand Leica R film SLR range.

These are superb cameras that can be bought for very little money, unlike the overpriced M-series film cameras (I am not biased as I own both M and R). The later R5, R6, R7 and R8 models are the best. I recently bought a mint R8 (a 'Rolls-Royce' camera if a bit heavy) in its box, with all papers and neck strap, for £275. If new, it would have cost almost £2,000. Ignore the R9, as it is

very similar to the R8 but more expensive, while the R3 and R4 can be had for a little over £100.

If you then add the inexpensive 28-70mm Vario-Elmar zoom, you will only need this one lens. I know these cameras use 'old-fashioned' film (arguable, that) but if you want electronic archiving, simply scan the negatives and download. Just a thought!

**Chris Baker, via email**

**There are some very impressive cameras to be found at great**

**Not every photographer wants a tilting screen like this**

**prices in the classified ads at the back of this very issue.**

**When it comes to lenses, they can be even better value for money – **Richard Sibley, deputy editor****

### Limited use

My wife of almost 40 years is a very happy bunny because I am not going





to dip into our little nest egg to purchase a Nikon D5, or a D500, even though I am a loyal Nikon man of over 30 years. Neither camera has a pop-up flash or a fully articulating rear screen. Although the D500 has a swivel rear screen, its use is limited compared with a fully articulating screen.

There is plenty of life left in my three six-year-old D5000s, together with my almost new D5200, as they both include the features above.

Most of the time I travel light with just one D5000 coupled with the excellent 18–300mm Nikkor zoom lens. On numerous occasions the pop-up flash, or the fully articulating rear screen, has allowed me to get otherwise impossible shots that neither the D5 nor the D500 will be able to.

I cannot understand Nikon's reluctance to include fully articulating rear screens and a pop-up flash on all its cameras. As a retired professional, I understand that if you are in a press scrum your equipment can get broken, but in such situations you do not activate a pop-up flash nor an articulating screen.

With hindsight I made the right choice six years ago on



Snowdrops amid the ruins at Benington Lordship Gardens

purchasing my first D5000 when I decided to enter the digital world. It is surprising how versatile the aforementioned features allow me to be. And the D5000 gives me results that are indistinguishable from the top-of-the-range models, even when enlarged to 30x20in [76x50cm].

**John Heywood, via email**

**Different photographers will require different features and it is rare that one camera does everything that a photographer needs. After all, manufacturers want us to continue to buy cameras as new features evolve. As an example, I don't need full articulation,**

**as a tilting screen is perfectly fine for my needs, whereas Andy Westlake, AP's technical editor, prefers a fully articulating screen. It's the same with pop-up flash units. I rarely have need for them, while Andy will only buy a DSLR that has one. With the Nikon D500 and D5, it should be remembered that they are not meant to be all-round cameras but are designed for sports, wildlife and photojournalism. For these uses, Nikon obviously feels that fully articulating screens and a pop-up flash aren't essential – Richard Sibley, deputy editor**

## Scenic snowdrops

I loved your article on snowdrops and suggestions for sites worth visiting (AP, 6 February). May I also suggest Benington Lordship Gardens near Stevenage, Hertfordshire? There's a Georgian manor and Norman ruins and, each year, a stunning snowdrop display. Visit [www.beningtonlordship.co.uk](http://www.beningtonlordship.co.uk). I took the photo [above] at Benington last month.

**Kevin Harbottle, via email**

**Thanks for the tip! – Richard Sibley, deputy editor**

## In next week's issue On sale Tuesday 15 March



## Landscape treasures

Joe Cornish tells us about his selection of favourite locations around Britain that feature in his latest book

## Frog's-eye view

With ponds full of life, the humble frog has caught David Tipling's imagination. He reveals exactly how he takes his striking photographs

## Canon EOS 5DS and 5DS R

We find out how Canon's latest DSLRs perform during an intensive six-month field test

## On top of the world

We reveal some of the best images from the 2016 World Press Photo competition

## Contact

Amateur Photographer, Time Inc. (UK), Blue Fin Building, 110 Southwark Street, London SE1 0SU  
Telephone 0203 148 4138  
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Percy Dean  
shooting a music  
video with a shot  
lit mainly lit with a  
household lamp



# Move to the light

In the final part of our series on shooting digital film, we look at how lighting can transform the look and feel of your film

**A small LED light and an arm can be all you need to get started**



**M**ention the word 'lighting' and some photographers will run a mile. Flashguns, studio lights, colour temperatures – there is a whole other language to learn. Thankfully, the basics of lighting are quite simple, and the terms we use in stills photography are also common in film lighting.

Usually we work with two, or sometimes three, light sources when lighting a subject. The main light is known as the key light, while the second is a softer fill light, which helps fill in any shadows. The third light, known as a hair light or rim light, lights the back of the subject, adding definition. It is this three-point lighting technique

that is the starting point for many film shoots, but as with stills photography, some rules are made to be broken.

The most obvious example of this rule-breaking is film noir. The dramatic lighting used in this genre is called low-key lighting, where there is little, if any, fill or rim light used. The result is that there are deep shadows, which can help to create tension and suspense. Conversely, high-key lighting uses very bright fill lights, giving a light and calm feeling. So when lighting your film, think about the type of feel you want to generate with your lighting. Even something as simple as an interview can take on a dramatically different feel, depending how the subject is lit.

## Using natural light

If you are just starting out it can be a good idea to use natural light wherever possible. However, even then you should still think





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Building up the light incrementally, like in this three-point lighting set-up, makes it easier to tweak each light

## Percy Dean



Percy has a background in extreme sports photography, but has been shooting video for the past five years

THE DIFFERENCE between lighting stills and video is that I find I am always softening the light with video. Putting on a softbox just isn't enough – you have to diffuse it some more. You have to get it as soft as you possibly can. That then causes a different range of problems with video, because the light spill can impact on the space you are shooting with.

When I started, I still had it in my head that I

was lighting like a stills photographer, but with video you have to make every angle look right. You get the initial light right, but then you have to move around and see what it looks like from all the other angles you wish to shoot from. And that again brings it back to softening the light and making it look as natural as possible.

You should also put your lights as far back as you can. If you put a light right next to the subject, you are limiting the amount of space you have to move the camera without the light getting in shot.

So my main tip is to light incrementally. Don't go in, place all your lights and then panic. Do it one by one until you get it right. Think in stages. Think about your frame, then think about the lights and how you shape those lights.

To see the full interview with Percy, visit [www.amateurphotographer.co.uk/blackmagic](http://www.amateurphotographer.co.uk/blackmagic)

about the best way to work with this light. Do you want to shoot into the sun, causing your subject to be a silhouette? Or should you have your back to the sun, which will light your subject but make harsh shadows? In these situations, just as when taking a photograph, a reflector can be your friend. Something as simple as a large piece of white card can really help to illuminate your subject and fill in shadows, without needing an additional light source.

### Light sources

Many photographers will rejoice at not having to use flashguns. With continuous light sources you have the advantage of being able to see exactly what you will get as you position your lights, and how the light will change as your subject moves, which is important in filmmaking.

While large, expensive and hot lights are still

**'When I started, I still had it in my head that I was lighting like a stills photographer' Percy Dean**



Good lighting can make a great deal of difference when it comes to colour grading your footage

the industry standard, there are now far more portable, and less expensive, options for aspiring filmmakers. LED light sources are readily available, with panels ranging in size from a few inches to a few feet. Something like the Manfrotto Lumimuse 8 light can be all you need to get started, and it is powerful enough to act as a fill light on all but the brightest days.

Just as with stills photography, the key is making sure that the lights are correctly colour balanced with any other types of light you may be using. And make sure that the light looks natural. Try to avoid the 'direct camera flash look' by mounting the light above and to the side of the camera.

### Exposure and grading

One of the key things to remember with lighting is how you are going to grade your footage. Ideally, you want to light and expose your footage to get as much detail for colour grading as possible. This is where a digital film camera, such as the Blackmagic Cinema Cameras, can come in. With a dynamic range of 13EV and CinemaDNG raw recording, you can colour grade your video and get the sort of quality that you would expect from your stills photography camera. Better still, the industry-standard DaVinci Resolve editing and colour correction software is available free.

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'Good Friends'  
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Carl Zeiss Jena DDR  
MC Flektogon  
50mm f/4,  
Kodak Professional  
T-Max 100

# Back to the beginning

**Matthew Toynbee** spent years shooting digital, but recently made the decision to ditch his DSLR and return to the hands-on approach of film. He talks to **Oliver Atwell** about his love of film photography

**W**e're now at a point in time where, thanks to the proliferation of the internet and the trade in second-hand equipment, all culture exists simultaneously. A few clicks of a mouse can not only bring you the most up-to-date artistic practices, but it can also put you in touch with the methods of yesteryear, meaning that both historic and contemporary approaches are up for grabs. While this can often lead to a confusing and intimidating stroll through culture, it can also mean that an artist, or specifically in this case a photographer, can make the decision to forsake the trappings of contemporary technology and regress (in the best possible sense) to more analogue approaches.

Take photographer Matthew Toynbee, for example. Matthew started shooting when he was around 12 years old, learning







his trade by shooting seascapes and pictures of his family on 35mm film. This was back in the days when you could send your film off to be developed and receive a pack of prints (as well as another film) by return.

'I think my continued interest in film dates back to those days when receiving pictures back from the lab was very exciting,' says Matthew. 'I still feel the same way now when I've sent a film off to get developed. Years later, I dabbled in street and macro photography when digital cameras began to be affordable, but only really got serious about photography in about 2009.

'Within a year or so I felt that I wanted to try film again and I bought a medium-format camera. By that time, I was friends with a lot of photographers and I think my departure from digital sparked a lot of interest. I was invited to write articles about film photography, developing film and composition, and was fortunate to be invited to feature in some fine-art galleries in Germany and the Netherlands.

'My photographs have been published in several books, including *Obscura*, a book of pinhole photography, which has also been displayed in galleries in Germany and Spain.'

We so often hear about photographers ditching film in order to immerse themselves in the shiny digital realm, but how often do you hear the reverse? What is it

about film that would make someone want to throw down their DSLR (hopefully not literally) and start spooling reels of film into the back of a camera?

'I think most people who use film will say they like it because it slows you down – and that is true,' explains Matthew. 'Each press of the shutter costs money and forces you to think about composition more carefully. That said, there have been times when I've been out with my film camera, noticed a composition and not reacted quickly enough. I hesitated and the moment I was trying to capture passed. For me, it's trying to keep a balance between being trigger-happy and not missing the moment.

'Also, when you choose film or digital as a medium,' he continues, 'your decision should be based on how you want the final print to look. It's been compared to an artist choosing oil or watercolour paint, and I think that's a good analogy. I find it impossible to explain why I love film so much, especially without resorting to cliché.

'Film is imperfect and fragile, but it's a pleasure to use, develop and look at. I hope that film will become like vinyl, where people are realising that the sound and experience of vinyl records cannot be emulated by digital recordings because something has been lost in the process. I think the same way about film – it's now the underdog and I



**Above left: 'Sunset Strip'**  
Pentacon Six TL,  
Carl Zeiss Jena DDR  
MC Flektogon  
50mm f/4, Fujifilm  
Neopan 100 Acros

**Above: 'The Walk Home'**  
Pentacon Six TL,  
Carl Zeiss Jena MC  
Biotar 80mm  
f/2.8, Fujifilm  
Neopan 100 Acros

feel it should get more attention.'

More than anything, the process reconnects the photographer with the process of image-making. As Matthew says, there are plenty of decisions that must be made on the spot and lots of things that can go wrong. By his own admission, Matthew has ruined many a film in the developing stage. When he posts a picture online that he's developed himself (on Flickr, for example), Matthew will always make a note of the chemicals, temperature, timings, dilution and agitations. Not only is it a good





'I have a Pentacon Six TL, which I bought a few years ago, that I really love,' says Matthew. 'It has a beautiful bright Rollei focusing screen with a waist-level finder. It's completely manual with aperture control on the lens and a shutter-speed dial, and there are a number of great Carl Zeiss lenses available for it. It produces 6x6cm negatives on 120mm film, which can produce very large prints.'

'I recently purchased a Mamiya 645 because I wanted the flexibility of swapping film backs. I generally have one film back loaded with 100 ISO and another with 400 ISO film. This gives me the option to change mid-roll when the light changes or I want to take shots indoors.'

Matthew also shoots pinhole photographs for which he uses a Zero 2000 6x6 camera manufactured by Zero Image. 'It's a beautifully crafted wooden camera with an f/138 pinhole that is great for getting back to basics and capturing light in the simplest form,' he says.

In terms of lenses, Matthew has his firm favourites. He's especially fond of the Carl Zeiss 50mm f/4 Flektogon when working with the Pentacon. It is, he says, 'An amazingly sharp lens that results in incredible prints.' For the Mamiya, Matthew has been shooting with the 80mm f/2.8 and the 55mm f/2.8 – both lenses, he says, are not only super-sharp, but also incredibly well built. As an aside, if you're working with Canon 35mm cameras, Matthew recommends the Canon 45mm TS-E f/2.8, a tilt-and-shift lens that he identifies as his all-time favourite for 35mm cameras.

Working with a camera like the Pentacon means that Matthew, who is experienced in working with the rectangular frames of 35mm, has found himself having to reconfigure his approach to



record for him, but it's also a good lesson for anyone else looking to get back into film.

'The delight of hanging the negative up to dry and taking a first look at the images is hard to beat,' says Matthew. 'It's certainly not the same experience I get when plugging an SD card into my laptop.'

### Cameras and lenses

Of course, moving back into the world of film means Matthew gets to live the photography geek's dream of exploring the wide variety of film cameras on the market.

## In the bag

'I TRY to keep the weight of my camera bag to a minimum these days as I can end up doing a great deal of walking and exploring,' says Matthew. 'I tend to carry one camera, probably my Mamiya 645 or Pentacon Six TL, one or two lenses, an electronic light meter and about five rolls of 120 film. If I'm not in a city I will also take a lightweight tripod like a MeFoto RoadTrip. I can't stand carrying a heavy tripod – it has to be light. There are times when I'll carry a couple of filters – maybe a red filter for black & white or an ND1000 filter with a stopwatch for long exposures.'



Matthew really loves his Pentacon Six TL





## Favourite film

'When I started using film I would always shoot with black & white and develop at home,' says Matthew. 'I tried a few types of film and developer solutions, but my preference would be Fujifilm Neopan 100 Acros in a weak solution of Kodak HC-110 developer. The combination seemed to produce the results I wanted and it is still my favourite black & white film and developing solution.'

'For the past year I've been shooting colour film and getting it developed at UK Film Lab, mainly because I wanted to concentrate on shooting rather than developing. For landscapes, I tend to use Kodak Ektar, which produces bold colour saturation and contrast. It's perfect for sunny days.'

'I also love Kodak Portra 400, which has a more natural colour, especially for skin tones – but the main advantage of Portra is the latitude. You can shoot it at many different ISO ratings and it will always produce excellent results – even without changing the film processing times in some cases.'

➤ composition, thanks largely to the 6x6cm format.

'When I bought a Pentacon Six TL I was thrown into square-format mode and it makes you think differently about composition, especially the rule of thirds,' he says. 'I found that I was more comfortable with composing things centrally or just slightly off-centre. With 3:2 ratio, there is the temptation to crop, but when I was using square format I tried to utilise all the space within the frame. On the occasions where I felt the image required a crop, I would still preserve the square ratio.'

Notable is Matthew's work with muted tones, and black & white. It's a style he says he developed unconsciously when he started using medium-format film. He would often use a red filter on sunny days and the added contrast worked

especially well with the types of photographs he was taking.

'I became known for moody, low-key black & white or split-toned images – it's something that just happened and I pursued this style because it was so well received and it became natural to me,' says Matthew. 'I feel that my black & white film landscapes are the photographs I am most proud of, but I don't feel comfortable being confined to a certain style of photography and will always try to change the style of images I take.'

### The look and feel

Browsing through Matthew's work, a particular aesthetic begins to reveal itself – one of minimalism and, as he's already said, mood. Simple shapes and uncluttered backgrounds dominate, and

**Above left: 'Blowing in the Wind'**

Pentacon Six TL,  
Kodak Professional  
Ektar 100

**Above: 'Buoys'**

Pentacon Six TL,  
Carl Zeiss Jena MC  
Biotar 80mm  
f/2.8, Fujifilm  
Neopan 100 Acros

Matthew is a photographer who clearly enjoys focusing on as few elements of the scene as possible. He's hesitant to call his method abstract, but there is certainly room for interpretation in the scene.

'I tend to be drawn to subjects such as benches, deckchairs and beach huts,' says Matthew. 'I try to concentrate on one object rather than a whole scene within a landscape. I also feel that my most successful photographs have a human element – it's not just about the landscape, it's also about how people interact with it.'

'In terms of light and weather, my

**'I feel that my most successful photographs have a human element – it's not just about the landscape'**



opinion on this has changed over the years. Originally I was reluctant to go out shooting if there was no cloud or if it was overcast or too bright, but I believe it's important for photographers to shoot in different conditions and not feel restricted. I adjust how I shoot depending on the light and weather, so for bright, sunny conditions I would go for black & white film with a red filter, and if there wasn't much cloud I might decide to shoot in a city instead of on the coast. I think my ideal weather to shoot in would be when there is dark, moody cloud.'

Perhaps an intimidating thing about returning to film, especially if you've been so reliant on a DSLR's in-camera metering, is having to manually meter.

'My approach to metering depends on the situation and the

type of film I'm using,' says Matthew. 'If I've planned a day of shooting landscapes, I'll take a handheld meter and mostly use a film like Kodak Ektar [we're focusing on Matthew's black & white work here, but he also shoots colour], which I find requires a reasonably accurate exposure. If I'm out for a day with my family, then I just use the sunny f/16 rule and probably shoot on a film that is more forgiving, such as Kodak Portra 400, and aim to slightly overexpose it. In the past I've used in-camera metering prisms, but haven't felt they were making the right choice of exposure, so I've gone back to the standard waist-level finders, which I much prefer anyway. I think manual metering can be a steep learning curve because when you're shooting



**Above: 'Ghost Rider'**  
Pentacore Six TL,  
Carl Zeiss Jena MC  
Biomotar 80mm  
f/2.8, Kodak  
Professional  
Ektar 100

digital you need to avoid blowing out the highlights, whereas with film you don't need to worry so much – but you need to make sure there is enough light in the shadows.'

### Developing and printing

The other major area in working with film is the developing and printing aspect. Talking with photographers who have spent years working with film can often lead to misty-eyed reminiscences of the smell of developer and the magic of watching a print slowly appear beneath the surface of the developing solution. Matthew's approach isn't quite so nostalgic.

'I don't really have the space for a darkroom to print from negatives now,' admits Matthew, 'but I've been gradually collecting bits of darkroom equipment for when I have the opportunity. Life is busy, and I like that there are still photo labs that can handle this. I also feel that it's very important to use film labs and keep them in business.'

Matthew will often scan the negatives himself, something he terms a 'necessary evil'.

'Once you learn black & white film development, it's really not a big deal – you have more control over the developing process and it keeps the cost down of using film,' he reveals. 'How I print depends on what the print is going to be used for. I will print scans and mount photos at home, but I will also use fine-art black & white printing companies that have access to specialised printing equipment as well as a choice of high-quality papers. Printing is an art in itself and a separate skill to photography. Photographers aren't necessarily good at printing.'



**Matthew Toynbee** has been shooting since he was 12. After a few years of working with film and then digital photography, he decided to take a step back into the world of analogue. He is known for his atmospheric 6x6cm landscape images and has been featured in a variety of publications and on websites, and has contributed articles. To see more of his work, visit [www.matthewtoynbee.net](http://www.matthewtoynbee.net) and [www.flickr.com/photos/m-toynbee](http://www.flickr.com/photos/m-toynbee)



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# End of Year One

By Simon Newbury

**Simon Newbury** explains the complicated process behind his award-winning shot of children thrown into an adult world

**T**he 'End Of Year One' class photo shoot came about after one of the mothers of a child in my son Benjamin's class saw some photos I'd taken of Benjamin in a suit and trilby with noir-style lighting. She loved the pictures so much she suggested an end-of-year shoot

with a few of our sons' friends in a similar style. I really loved the idea so agreed without hesitation.

We had initially planned to have four or five of the children sitting around playing cards and drinking in quite an intimate setting. However, word spread through the class and more and more mums wanted their children to be a part of the project – we even set up a Facebook group to coordinate it. A sign was also posted on the classroom



window and very quickly I was left with the daunting task of creating a single stylised image with no fewer than 21 excitable six-year-old children.

I decided to create an 'End Of Year One' after-school party but with a twist. Many people have referred to it since as *Bugsy Malone*-esque, but that was never my intention, and to be honest, not even in my mind. I wanted it to be a little more adult.

With so many children the issue became how and where

I was going to shoot. I had intended to use a white backdrop and superimpose the children on a background, but with so many subjects it was simply going to be too much of a struggle to be consistent with perspective and lighting. So a venue was sought and we were offered the Manor Barn in Bexhill, East Sussex.

I visited it a couple of nights before the shoot to scope out the main room and take some reference shots, which I used to sketch out my idea for the final

image. This turned out to have been essential, and I confess I was very pleased at just how faithful to the sketch the final image was – this kind of shoot definitely needs to be very carefully planned.

Having shot many weddings and events, I can confidently say that the morning of the shoot was the single most stressful photographic event I have undertaken. This was mostly because it was such an epic jump up in scale to anything I'd attempted before. However, I do feel it would have been easier had my own children not been involved.

My son is the child at the front right leaning against the pillar and I almost gave that to someone else! I could not have done it without the help of my wife and part-time second shooter, Abi, who did a grand job of corralling both the children and their over-helpful and interested mothers, while I set up between shots. The whole shoot took about two-and-a-half hours, which was, frankly, too long. There was so much more I still wanted to do, some more little

front and worked backwards towards the gangsters at the rear, clearing the set as I went to make it easier for compositing.

The jewel in the crown was getting their teacher to agree to participate – she really creates a focal point to the image. Unfortunately, she couldn't join us on the day (which was a shame as I'm sure I would have had less grief from the kids!), so I shot her against a grey background several days later and dropped her in using Photoshop.

Creating the final image was a walk in the park compared with the shoot itself. Each of the six scenarios consisted of three to five individual photos composited together and these six composites were then layered together in Photoshop. I added extra lights and smoke effects, which I'd shot myself, over the top to create atmosphere. It's worth noting that there isn't actually a single bottle of alcohol on display and the only cigarette in view isn't being smoked.

Once edited together, I used Nik Silver Efex software to

## 'Creating the final image was a walk in the park compared with the shoot... six composites were layered in Photoshop'

details to include, but towards the end of the shoot the kids were so fractious it was simply a matter of making sure I got the shot rather than honing it to exactly what I wanted.

The shoot itself was made up of six different scenarios. With a static camera set-up on a tripod and triggered by radio, each individual shot was lit separately with just two lights – a couple of Elinchrom BRX 250s; the key in a 60cm gridded beauty dish on a boom arm above the subject to mimic the non-existent ceiling lights, which were later put in during post, and the second in a 135cm Rotalux, for fill.

I started with the table at the

process the image. I could have converted it to mono in Photoshop but much prefer the look and control of this useful plug-in.

I was so pleased with the finished image that I entered it in The Guild Of Photographers Image Of The Month competition, where it won a Gold Bar and received the title of overall Image Of The Month. Recently, the shot went to even dizzier heights by winning not only its Digital And Creative Art category at The Guild's 2015 awards, but also the members' choice for overall Image Of The Year, beating some 10,000-odd other images.

AP



### Simon Newbury

Simon is an award-winning photographer and portrait artist, based in East Sussex. His fine-art background complements his wedding photography, family portraits and head shots.

To see more of Simon's work, visit his website at [www.simonsart.co.uk](http://www.simonsart.co.uk)





An image from the shoot in Edinburgh – Tilda was open to trying different ideas

# Tilda Swinton

**Harry Borden** remembers a 2005 portrait shoot with the creative and charismatic actress **Tilda Swinton**

I have a good general knowledge of popular culture, so when I'm given portrait commissions I don't often have to research the subjects. I usually already know who the person is and what they've done. In the case of Tilda Swinton, I'd admired her work as an actress and model for many years before I shot her portrait.

I remember seeing a portrait of her on the cover of *Time Out* magazine in the early 1990s, taken by photographer Steve Double. Her appearance, with those penetrating eyes and high cheekbones, was very striking. I thought she was terrific in films such as *Orlando*. When I finally had the opportunity to meet

and photograph her, she didn't disappoint.

The shoot, commissioned by *The Observer Magazine*, took place in the summer of 2005. At that time she had been a well-known actress for more than a decade. When I photographed her she was publicising the first *Chronicles of Narnia* film, *The Lion, the Witch and the Wardrobe*, in which she played the White Witch. The pale-blue dress

and faux fur she wore for the shoot echoed that character.

The *Observer* had arranged for me to do the shoot in what was then a fashionable Edinburgh media haunt called the Hallion. My assistant and I travelled to Scotland by plane and we did the shoot on the same day, so it was a long commute. When I met Tilda, my initial impression was that she was quite intimidating. She's nearly 6ft [1.8m] tall and has a strong presence and a charismatic personality.

The Hallion was an amazing Georgian townhouse, with high ceilings and lots of natural light coming through the correspondingly tall windows. The building had very idiosyncratic décor – modern but with little retro flourishes – which provided an interesting environment for portraits.

I was still shooting on film at that time and took a Hasselblad CM, a Pentax 6x7 and a Fuji 6x9 rangefinder camera. We used different rooms around the building and she was very open to trying different ideas. I shot a range of images from full-length to close-up, to give the *Observer's* designer a variety of shots to work with.

We shot some playful images, including some high-key close-up portraits against a white wall, using the Hasselblad with a standard lens and an extension ring. In one of them she had her eyes closed and her mouth open, like a blow-up doll.

We were just messing around. She was trying different things and expressing herself.

Looking back, I think this creativity, as well as her striking appearance, is what has made her the muse of so many great fashion photographers over the years.

When it comes to choosing portraits for my portfolio, I tend to go for the simpler images, often shot using daylight coming from the



## Harry Borden

Harry is one of the UK's finest portrait photographers and his work has been widely published. He has won prizes at the World Press Photo awards (1997 and 1999), and was awarded an Honorary Fellowship by the RPS in 2014. The National Portrait Gallery collection holds more than 100 of his images. Visit [www.harryborden.co.uk](http://www.harryborden.co.uk)



## **‘She was trying different things and expressing herself’**

side, as in a Renaissance painting. I get a lot of pleasure from their simplicity. The Tilda Swinton picture I chose for my portfolio was a simple three-quarter-length portrait taken using natural light (left).

It was shot using the Fuji 6x9, which had a fixed Fujinon 90mm f/3.5 lens. The location was a little annexe off the bar area, which had black walls and wood panelling. Strong light was coming from her right and she was standing in an elegant pose with one arm straight and the other bent at the elbow, creating diagonal lines in the image. Rather than using a completely plain black background, I included an area on the left of the frame where the sun was picking out the shapes in the panelling. I did this to show she was in an everyday environment, rather than in a studio.

In many ways, photographing Tilda Swinton was like shooting fish in a barrel because she’s so photogenic. You could photograph her in a sloppy, haphazard way and it would still look good. However, for me it wasn’t enough to get an OK picture of her, because probably every photographer who’s photographed her will have her picture in their portfolio. I wanted to make the best of this opportunity.

I like to have an element of ambiguity in my photographs if possible, and to leave something to the viewer’s imagination, rather than telling you what to think about someone. Tilda was an ideal subject for me, because she has such an androgynous appearance.

Usually at the end of a shoot I feel I’ve got to know a subject to some extent. But in Tilda’s case, even though I was probably with her for an hour or so, I didn’t feel I got to know her any better; at the end of the shoot she still remained an enigma, which is part of her appeal.

**As told to David Clark**

ALL PICTURES © HARRY BORDEN









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# Reader Portfolio

Spotlight on readers' excellent images and how they captured them

1



## Ruslan Isinev, Russia



It was after receiving a camera for his birthday that Ruslan decided to take his photography seriously.

After a while, he found himself drawn to the genres of conceptual portraiture and fashion photography – two methods that hold a very particular magic for him. Ruslan says that taking pictures like this is about conveying emotion when people are caught in a specific moment in time. He adds that he has no specific future plans and is happy to allow chance and accident to guide him on his way. To see more of his images, visit [www.facebook.com/Isinev.Ruslan](http://www.facebook.com/Isinev.Ruslan).

2



3





## Helicon Focus Pro

Helicon Focus is designed to merge several differently focused images into a fully focused one, thus allowing extreme depth of field. You can produce sharp images in one click, retouch results with special brushes and enjoy all the benefits of state-of-the-art technology to make your images stand out

The **Reader Portfolio** winners chosen every week will receive a copy of innovative software worth \$200. Visit [www.heliconsoft.com](http://www.heliconsoft.com)

### Submit your images

Please see the 'Send us your pictures' section on page 3 for details or visit [www.amateurphotographer.co.uk/portfolio](http://www.amateurphotographer.co.uk/portfolio)



#### Veil

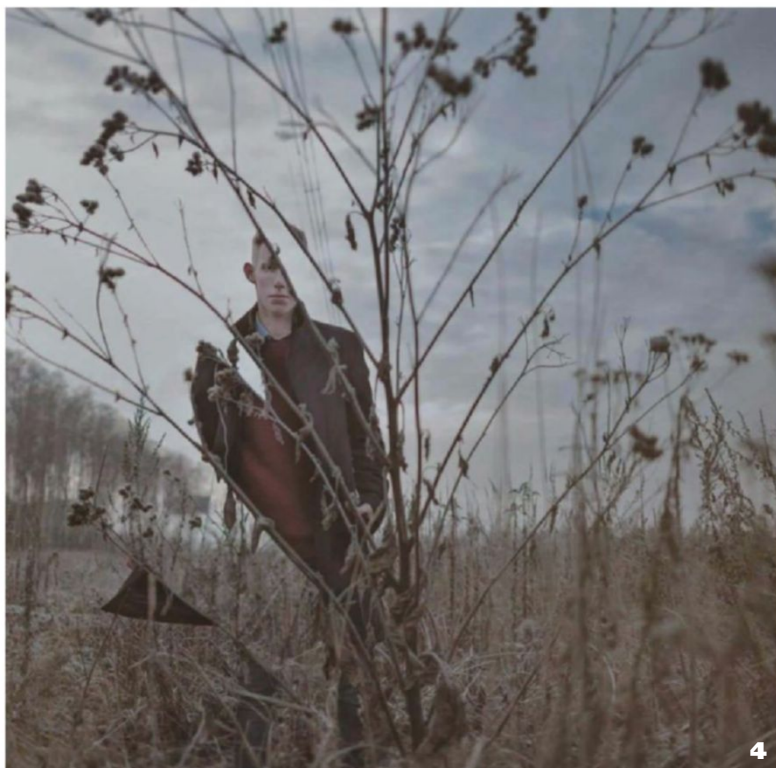
**1** Here we see a very different take on portraiture, particularly in the masking of the eyes with the flowing black material. It's caught at the perfect moment to freeze the veil in place  
Nikon D700, 85mm, 1/2000sec at f/2.8, ISO 200

#### Fragment

**2** This image, using three separate exposures, speaks of the fragmented way we, and others, can often see ourselves in our daily lives  
Nikon D700, 85mm, 1/500sec at f/3.5, ISO 200

#### Tracks

**3** Ruslan has used the eerie pyramid in the background to balance the figure crouched on her haunches in the foreground  
Nikon D700, 28mm, 1/4000sec at f/2.8, ISO 200



#### Branches

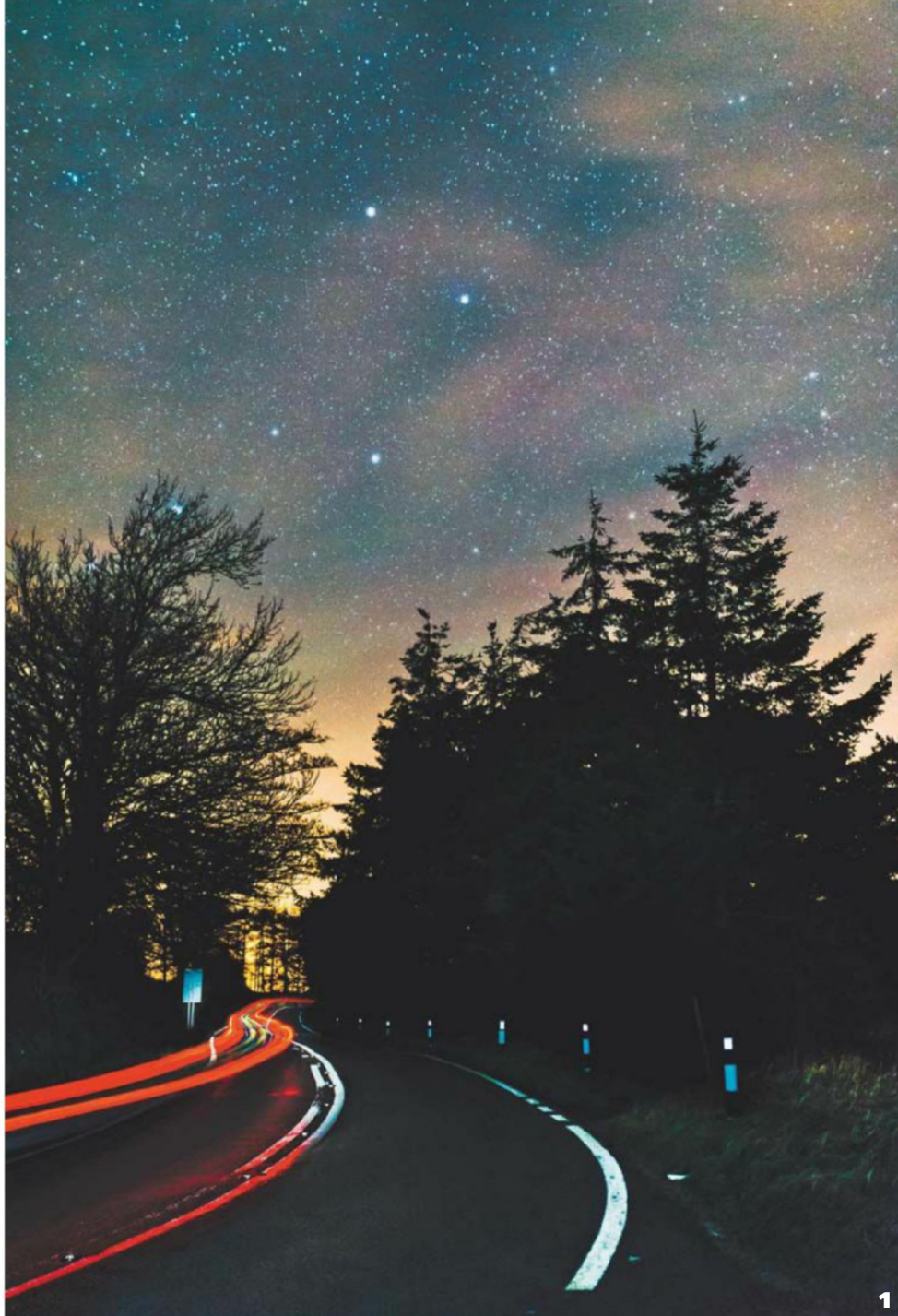
**4** This is a beautiful and ghostly twist on the portrait genre. The figure has become part of the landscape, leaving us with a scene requiring a great deal of analysis  
Nikon D700, 28mm, 1/2000sec at f/2.8, ISO 200

#### Birds

**5** Again, Ruslan shows us the beautiful results of his work with multiple exposures in this image of a face merged with branches and birds  
Nikon D700, 85mm, 1/4000sec at f/2.5, ISO 200







## New Radnor

**1** By using two exposures, Johnathan has created a shot using both light trails and astrophotography  
Nikon D600, 35mm, 10 and 30secs at f/1.4, ISO 3,200 and 100, tripod, shutter release, headlamp

## Dolomites 1

**2** Johnathan used a headlamp to illuminate the road, as well as expose for the sweep of stars in the Milky Way  
Nikon D600, 16-28mm, 15secs at f/2.8, ISO 3,200, tripod, shutter release, headlamp

## Landscapes

**3** Here we see a blend of shots from the Dolomites and the Isle of Skye  
Nikon D600, 16-28mm and 24mm, 15 and 30secs at f/2.8 and f/5, ISO 3,200 and 100, tripod, shutter release, headlamp, ND filter



## Jökulsárlón

**4** Aurora shots are common scenes, but rarely are they as dreamy as this shot, taken above a glacier lagoon in Iceland  
Nikon D600, 35mm, 10secs at f/1.4, ISO 2,000, tripod, shutter release, headlamp

## Dolomites 2

**5** Johnathan captured this as first light was appearing over the epic mountains  
Nikon D600, 16-28mm, 15secs at f/2.8, ISO 3,200, tripod, shutter release, headlamp





## Johnathan Conlon, London



'There's something I can't explain that draws me to the outdoors,' says Johnathan. 'Maybe it's the need to escape from the city into nature. The scale, the adventure – it's all very calming and meditative to me. I also like the fact that I can set shots up, taking the time to create the right composition, wait for the right light, and make the type of shot I want. At least that's the aim. A lot of times it doesn't work out as there are so many factors outside of your control, but I like the challenge of adapting to the situation.' To see more of his image, visit <http://j--c.com>.



# Evening Class

Photoshop guru **Martin Evening** sorts out your photo-editing and post-processing problems

## Lightening the shadows

THIS photograph by Dominic Beaven was taken of Anish Kapoor's ArcelorMittal Orbit sculpture at the site of the London Olympics. I like the composition Dominic used here, which draws the eye in from the bottom-left corner and has been cropped to fit nicely within the proportions of the camera frame. It looks as if the original photo was taken with the camera meter set to auto mode because the camera compensated for the brightness of the sky and

underexposed the sculpture. There wasn't much that I needed to do here, other than lighten the photograph and fine-tune the luminance and saturation settings to brighten the reds and darken the blue sky.

### Submit your images

Please see the 'Send us your pictures' section on page 3 for details or visit [www.amateurphotographer.co.uk](http://www.amateurphotographer.co.uk)

**AFTER**



**BEFORE**



### 1 Apply auto tone settings

I opened the raw image via Camera Raw and clicked on the Auto button to apply auto tone settings to lighten the image and auto set the remaining tone sliders. I then fine-tuned the settings to make sure the highlights detail was preserved in the clouds and there was just enough detail visible in the shadows.



### 2 Adjust the HSL settings

Next, I went to the HSL/Grayscale panel. Here, I adjusted some of the individual colour sliders to make the reds of the sculpture stand out and appear more vibrant. I also clicked the Luminance tab and adjusted the Blues slider to make the blues appear darker and thereby add more contrast to the sky.



### 3 Add a darkening vignette

In this final step, I went to the Effects panel and added a darkening Highlight Priority post-crop vignette. I offset the midpoint towards the edges and added more feathering to soften the edge of the darkening effect. This extra touch added more contrast to the photo; it darkened the sky and put more emphasis on the sculpture.



AFTER

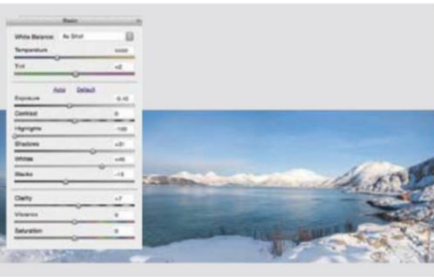
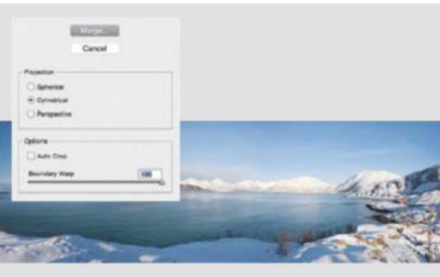
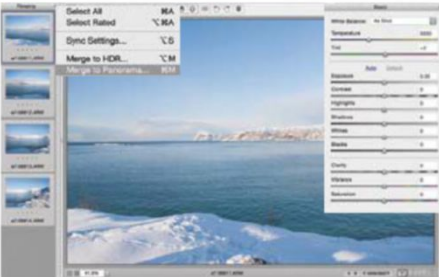


# Creating a Camera Raw panorama

STITCHING multiple photographs together can allow you to extend the angle of view of your camera lenses. In this example, David Ellison captured a set of four photographs, where he shot using the widest lens-angle setting on his zoom lens and panned the camera from left to right. This allowed for a reasonable overlap between each exposure. The final composite image produced an

elongated panorama image encompassing nearly all the harbour scene. However, an even wider angle view could have been achieved by capturing the individual photos in portrait mode. This would have made it possible to include more of the foreground in the final version. If you are going to shoot multiple images to blend as a panorama, aim to capture as wide an area as possible.

BEFORE



## 1 Prepare the images to merge

In Bridge, I selected the four photographs I needed to merge and double-clicked to open them in Camera Raw via the Filmstrip mode. I didn't need to edit the tone and colour settings at this stage, so I selected all four images, and from the Filmstrip menu chose Merge to Panorama.

## 2 Adjust the panorama settings

This opened the Panorama Merge Preview dialog. Of the three projection options available, I selected Cylindrical. This is usually the best method to apply to elongated panoramas such as this. In the Options section I set the Boundary Warp slider to 100, which stretched the edges to fit the maximum available area.

## 3 Apply Camera Raw adjustments

Once I had done that, I clicked Merge. This created the merged composite shown here in the Camera Raw dialog. I was able to adjust the Basic panel settings to preserve detail in the highlights and add tone contrast. I added a Graduated Filter adjustment to the bottom of the frame to lighten the shadows in the snow.

# Boundary Warp fills

THE Boundary Warp is a new Photoshop CC Camera Raw feature. In most instances the panorama preview will result in an irregular-shaped panorama. Normally, you have to choose to either crop the image, or use a Content-Aware Fill for the outer edges. However, the Boundary Warp slider can be used to warp the shape of the panorama—

stitched image so that the boundary of the Photo Merge image fills to the edges of the canvas. You can look at this as a way of 'unwrapping' the image to make the most of the available image content and avoid having to crop. The effectiveness of this approach is dependent on the type of subject. It works best on



The Boundary Warp tool stretches edges for a more conventional shape

landscape subjects, but won't work well with photographs taken of buildings, where straight lines may become bent.

Above left shows an example of a panorama merge at a zero setting and above right a +100 Boundary Warp setting.

**Martin Evening** is a noted expert in both photography and digital imaging. He is well known in London for his fashion and beauty work, for which he has won several awards. Martin has worked with the Adobe Photoshop and Adobe Lightroom engineering teams over many years and is one of the founding members of a software design company. Visit [www.martinevening.com](http://www.martinevening.com)



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**Andy Westlake** looks at a stylish British-made leather camera bag

### At a glance

- Premium handmade leather camera bag
- Designed to fit a CSC and two or three lenses
- Available in a choice of six colours

FIG BAGS is a small English company that makes traditionally styled, handcrafted leather camera bags. It currently has two models in its range: we reviewed the larger Hanborough in AP 6 June 2015, and this time we're looking at the Lincoln. These bags can be bought either online from the company's website, or from select retailers.

Available in six colours (burgundy, navy, yellow, tan, black and the green shown here), the Lincoln is a classic shoulder bag, aimed at female photographers. It's beautifully made from thick premium leather with chunky brass fittings and a soft padded interior. With a single internal divider, the bag is designed to take a camera body with a couple of lenses. It's ideally sized for a premium CSC such as a Fujifilm X-T1, and deep enough to take a telephoto zoom up to about 7in (18cm) long. I was able to fit in an Olympus OM-D E-M5 II with 12-40mm f/2.8 and 40-150mm f/2.8 zooms. Alternatively, it could accommodate a mid-sized DSLR equipped with a premium standard zoom, such as a Nikon D7200 and 16-80mm f/2.8-4 lens, plus a couple of small primes in place of a second zoom.

### Verdict

Few camera bags we've seen have been as widely admired as the Lincoln. It's about as far removed from a conventional camera bag as you could possibly get, stylish enough to double up as a smart handbag, while offering good protection to camera kit. The black interior can make the contents hard to see, and there are no internal pockets to organise bits and bobs (although we're told the company is working on addressing this). Aside from this, it's a simply beautiful bag.



#### Rear pocket

A small, slim zipped pocket on the back will hold a phone and personal items.

#### Grab handle

The grab handle is firmly riveted to the lid of the bag.

#### Removable strap

The strap is adjustable in length and fitted with a leather shoulder pad.

#### Quick access

A concealed push-button clasp gives easy access to contents.

**Amateur Photographer**  
Testbench  
Recommended  
★★★★★

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# Manfrotto Spectra2 LED Light

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The Spectra2 comes with a ball head for fitting onto a light stand or a camera's hotshoe

MANFROTTO recently updated its range of LED continuous lights with three new models designed to sit between the smaller Manfrotto Lumimuse and the larger, high-end Manfrotto Lykos lights. The Manfrotto Spectra2 sits at the bottom of the trio of lights, but is no less impressive. It boasts 12 LED lights with Surface Mount Technology, designed to give more light output, a better quality of light and better colour accuracy. Power can be supplied to the Spectra2 in three ways: using AA batteries (six of them in total); by adding a special power adapter to run the Spectra2 from a Sony L-Series battery; and through an AC input, which can be bought cheaply online. The Spectra2 is designed for photographers and videographers alike, so Manfrotto has ensured there are no flickers from the LED light; there's also no flickering when the dimmer switch is used. At maximum power, the Spectra2 is rocking a hefty 650lux at 1m, which is decent for most photographers.

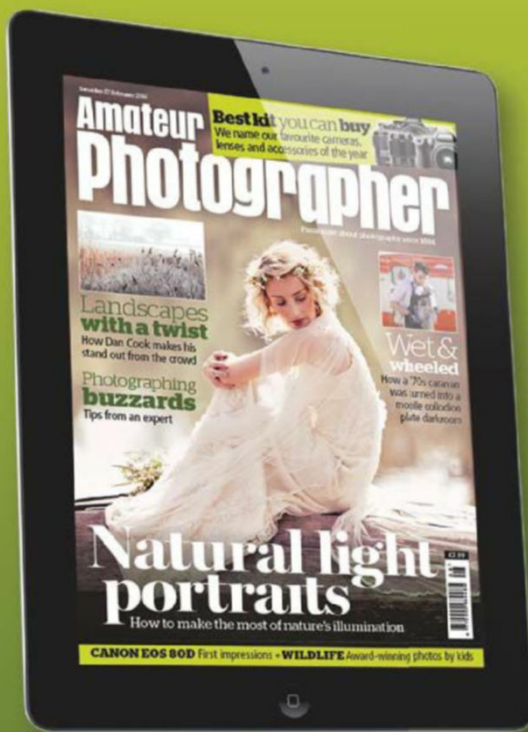
I would happily use this light for macro shooting, placing it at a distance to make it appear as natural light, especially when used in conjunction with the colour-balancing filters and/or diffusers. There are two orange filters and a diffuser included in the kit, and these simply slide over the front of the panel. It would also suit portrait, still-life and product photography just fine. Also included is a ball head with a 3/8in female thread, a 1/4in male thread and a cold-shoe adapter. In conjunction with the mounting points, female thread and cold-shoe, users can mount this light on anything from a flash stand to a monopod. At over £150, it's pricey, but it's a serious piece of kit. **Callum McInerney-Riley**



Two colour-correction filters and a diffuser are included in the kit

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### FINAL ROUND: INTERNATIONAL

All first-prize winners from the 16 EISA countries will be brought in for the final international judging at the General Meeting of EISA at the end of June 2016. There will be 16 editors-in-chief as judges.

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3rd prize: €750 and EISA Photo Maestro 2016 Trophy

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**EXTRA:** All national Maestro winners will also be published on Facebook at the end of June for the EISA People's Choice competition. Prize for the winner: €1,000.

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# Made in Japan



**Fujifilm** invited a select group of press, including AP's **Nigel Atherton**, to tour its Taiwa assembly line and see how its X-series cameras are made

Visiting any factory is an absorbing experience, but a factory that makes cameras and lenses holds a special fascination. I've had the good fortune to visit several over the years, but my visit to Fujifilm's Taiwa plant marks the first time I've been allowed to photograph the assembly line – well, most of it, as a few areas were off limits.

The factory in Sendai, about two hours north by bullet train from Tokyo, is where Fujifilm builds its X-series cameras, largely by hand using a surprisingly small team of skilled workers. We were offered rare access to the production lines for the new X-Pro2 and the X-T1 cameras, along with the XF35mm f/2 and new Fujinon XF100–400mm lenses. After a short

introduction and overview from the Taiwa plant's director, Suganami-san, we were split into groups for our tour.

Although the cameras are not built from scratch here – the metal bodies are cast elsewhere and they arrive with their sensors already in place, while many of the other main components are made in separate factories – they are finished, calibrated, checked and packaged in Sendai. The main circuit board is added, the LCD screen fitted, the firmware uploaded, the sensor alignment fine-tuned, the viewfinder checked, the buttons tested, and the leatherette finish and serial numbers applied, before being boxed up for shipping. The workers at Sendai produce and ship around 400 X-Pro2 bodies

each day. The lenses are also constructed from parts (including the glass elements) that are manufactured elsewhere.

For our visit to the lens assembly line we needed to be covered head to toe in lint-free protective suits, hoods, surgical face masks and padded footwear – necessary precautions to ensure the lens-assembly area is kept free of any particles that could get into the lenses. But just to make sure, we all had to pass through a corridor lined with air blowers before entering.

The 100–400mm lens, which is constructed of 21 separate glass elements arranged into 14 groups, takes around four hours to put together – a process that involves cementing the various elements into place, attaching the circuitry

and outer casing, as well as the testing and calibration stages. The simpler 35mm f/2 takes around an hour and a half.

Once the cameras and lenses are complete, they undergo final quality checks before serial numbers are added. They are then boxed up, ready for dispatch. To ensure that nothing has been left out of any of the boxes, each one is weighed. Even when finished and boxed up, 10% of the boxes are reopened and checked again for 76 different potential problems.

Throughout the factory there's a zen-like sense of calm. There's no pop music in the background, no shouting, no banter – just quiet concentration and focus. I got the sense that it's like this all the time, and not just on the days it has visits from the world's press. There was one more thing I noticed as we left on our coach and all the managers formed a line to wave us off – a sense of pride in their own workmanship and in the quality of the instruments they were making.

All the pictures I took at the factory were taken on a pre-production X-Pro2. It was great to be able to see the effort that went into making it.







### X-Pro2 assembly line

Workers with gloves and face masks fitting and soldering circuit boards into the X-Pro2.



### Lens assembly line

This is where the highly regarded 35mm f/2 lens is put together. Each workstation has an extractor fan at the back to remove dust.



### 35mm f/2 assembly line

An employee begins work on the intricate process of assembling the 35mm f/2 lens. It takes around an hour and a half to complete, from start to finish.



### X-Pro2 assembly line

This is where the autofocus performance of each camera is checked after it has been assembled, before being packed.



### X-T1 assembly line

Rows of X-T1 top-plates awaiting attachment.



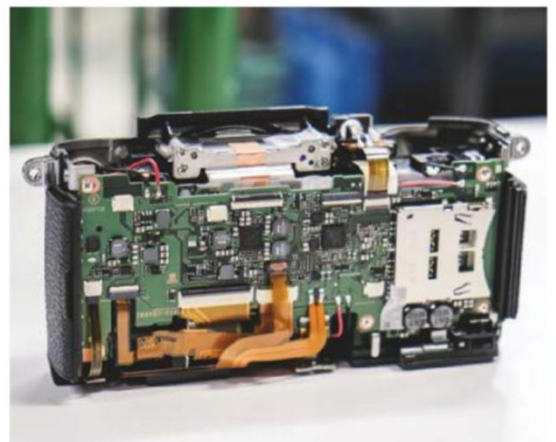
### X-T1 assembly line

Assembled X-T1 bodies are stored in plastic racks awaiting their final touches.



### X-T1 assembly line

This is where the X-T1 bodies have their top-plates and dials attached.



### X-T1 assembly line

A partially assembled X-T1 body awaits completion. Many of the components are made at other Fujifilm plants and shipped in.





## X-Pro2 assembly line

The leatherette finish on the X-Pro2 is applied by hand using tweezers, before the camera is passed through pressure rollers to ensure good adhesion.



## Entering the lens assembly line

Everyone entering this area must don a full-body lint-free suit, footwear, head cover, face mask and gloves before passing through this corridor of dust blowers.



## 100-400mm assembly line

This is where Fujifilm's newest lens is assembled. Here is a tray of partially built 100-400mm lenses waiting for their casings to be attached.



## Packing and shipping department

The boxes containing all the cameras and lenses are weighed in this area before sealing to ensure that none of the contents is missing.





### At a glance

- 24.3-million-pixel APS-C X-Trans CMOS III sensor
- ISO 200-12,800 (100-51,200 extended)
- 77-point hybrid AF system
- 8fps continuous shooting
- Full HD video
- £1,349 (body only)

# Fujifilm X-Pro2

It's been a four-year wait for the arrival of a new flagship model in Fujifilm's X series. **Michael Topham** reviews the **X-Pro2** to find out if it meets our high expectations



## For and against

- + Most advanced set of features we've seen in an X-series camera
- + Commendable performance at high ISO
- + Supports lossless compressed 14-bit raw capture
- + Improved hybrid viewfinder (OVF/EVF)
- ISO control dial takes time to get used to
- Short battery life (210 shots in high-performance mode)
- Lacks tilt/touchscreen functionality

## Where in the range



### Fujifilm X-T10

**Price** £449 body only  
Sitting below the X-Pro2 and X-T1, the X-T10 has a 16.3MP sensor, central electronic viewfinder, tiltable 3in, 920,000-dot screen and 8fps continuous shooting.




### Fujifilm X-T1

**Price** £800 body only  
The X-T1 offers SLR-style handling in a compact form, fast focusing (0.08sec), a 3in, 1.04-million-dot LCD and it has a solid build quality.

## Data file

Sensor	24.3-million-pixel APS-C X-Trans CMOS III
Output size	6000x4000
Focal length mag	1.5x
Lens mount	Fujifilm X-mount
ISO	200-12,800 (100-51,200 extended)
Shutter speeds	30-1/8000sec (mechanical shutter), 1-1/32000sec (electronic shutter)
Metering system	TTL 256-zone metering
Exposure comp	±5EV in 1/3 steps (±2EV movie recording)
Drive mode	8fps
Video	Full HD (60p/50p/30p/25p/24p)
Viewfinder	Hybrid viewfinder, 0.48in, 2.36 million dots
Display	3in, 1.62-million-dot LCD
Memory card	SD, SDHC, SDXC (dual slot)
Power	NP-W126 Li-ion battery
Dimensions	140.5x82.8x45.9mm
Weight	495g (with battery and card)

When Fujifilm announced the original X100 back in 2010, there was a real buzz around what might be next to follow in the X series. Speculation on the production of a rangefinder-meets-compact-system-camera finally came to fruition in early 2012 and the X-Pro1 set the benchmark in the X series for being the first interchangeable-lens camera to flaunt the X mount and accept a brand-new range of XF-series lenses. The combination of the X-Pro1's retro styling, X-Trans sensor technology and hybrid multi viewfinder caught the attention of many serious enthusiasts and seasoned pros who warmed to the idea of owning a modern digital rangefinder-style model capable of delivering exceptional image quality and withstanding the



We used the X-Pro2 with a variety of lenses in this review. This shot was taken using the Fujifilm 90mm f/2 R LM WR XF

demands of day-to-day use. Needless to say, the X-Pro1 was a revolutionary camera that will always be remembered for kick-starting Fujifilm's X-series system as we know it.

Although still widely used, the X-Pro1 has started to lag behind today's competition. To compete with the best in the market, Fujifilm needed to create an out-and-out replacement, and this has recently arrived in the guise of the X-Pro2.

## Features

If you're familiar with the X-Pro1 you'll notice straight away that the X-Pro2 follows in its predecessor's footsteps with regard to body shape and design. Look beyond its robust magnesium-alloy chassis, though, and you'll quickly realise there's a lot more to the X-Pro2 besides its ergonomic changes. Behind the X mount, it's a case of

'out with the old and in with the new', with a 24.3-million-pixel APS-C X-Trans CMOS III sensor that now supports lossless compressed 14-bit raw capture. This new sensor spreads phase-detection pixels across a broader area to improve autofocus accuracy and response, which I'll touch on more shortly. There are other gains to be had from the new sensor, such as a wider ISO range. This spans from ISO 200-12,800 (extendable to ISO 100-51,200) and there's now the option to shoot in both raw and JPEG file formats at all sensitivities, including the expanded settings.

By pairing the new sensor with Fujifilm's latest EXR image processor, the X-Pro2 presents multiple speed benefits. As well as being able to process its data four times faster than the X-Pro1, the X-Pro2's response speeds have

improved. It starts up in a brisk 0.4sec, has an impressive 0.05sec shutter lag, and the focus speed is rated at 0.06sec. Better still, the refresh rate of the electronic viewfinder (EVF) has increased from 54fps to a maximum of 85fps in the X-Pro2's high-performance mode, reducing the delay that's often associated with tracking moving subjects using an EVF.

In similar fashion to the X-Pro1, the X-Pro2 combines the best of optical and electronic technologies into one complex hybrid viewfinder. This includes an optical viewfinder with a parallax-corrected electronic frameline showing roughly what the picture will include, as well as exposure, file format and battery life information. Alternatively, you can flick the switch on the front of the body to change it from an optical to an electronic display, which has 2.36-million dot

resolution and displays 100% coverage of the sensor like the rear screen. Both the size (0.48in) and the resolution of the EVF have improved and a new viewfinder interface features too.

The speed benefits don't end there and, unlike the X-Pro1 that could run at up to 6fps, the X-Pro2 is capable of shooting as many as 83 JPEGs or 33 raw files continuously at 8fps. There's a mechanical focal-plane shutter with a 1/8,000sec limit and the opportunity to shoot at up to 1/32,000sec by taking advantage of the X-Pro2's electronic shutter – a feature we've seen before on both the X-T1 and X-T10.

Returning to the subject of focusing, the X-Pro2's improved hybrid phase and contrast-detection autofocus system features more selectable focus points than before.



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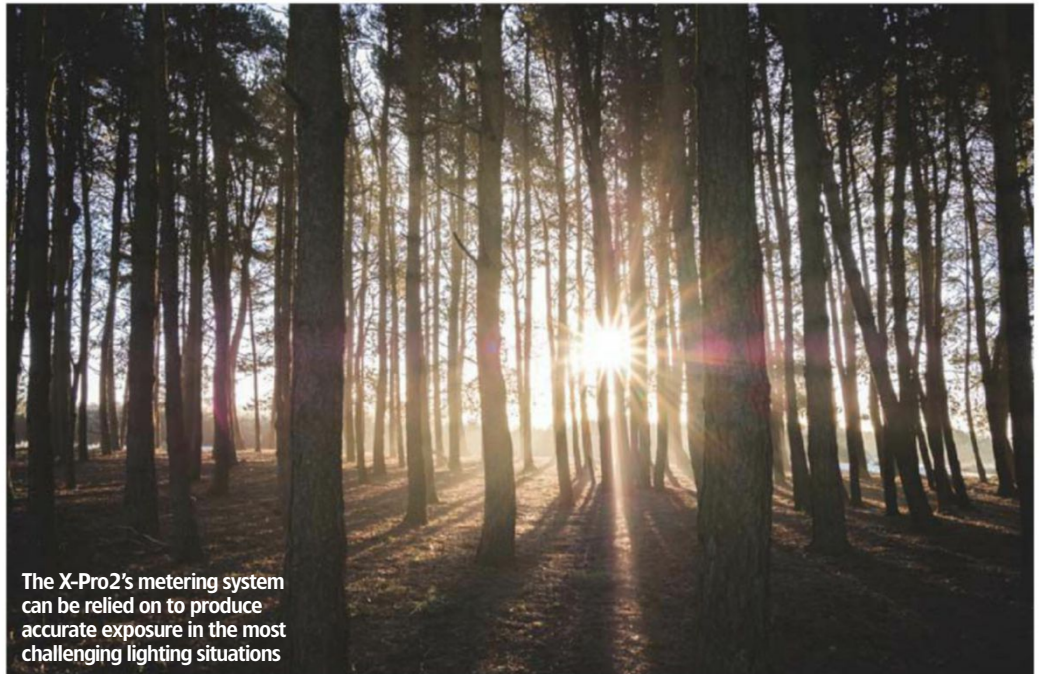
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➤ There are now 77 focus points laid out across the screen in single AF mode with 49 of these points being the phase-detection type. If you'd like to be extremely precise with positioning of the AF point in the frame, these 77 points can be swapped for 273 points, which split the same area of the frame into a 13x21 grid of smaller contrast-detection AF points with the central 77 points remaining the phase-detection type. Also adopted from other X-series models are the zone and the wide/tracking modes, face/eye detection, as well as the advanced manual-assist modes that include Fujifilm's colour digital split-image function and focus peaking.

Viewing of images has also been enhanced below the viewfinder with a new 3in, 1.62-million-dot screen that improves on the X-Pro1's 1.23-million-dot display. It remains fixed, as opposed to the tilt-type found on the X-T1 and X-T10, and its lack of touchscreen functionality encourages users to operate the camera traditionally using its buttons and metal dials.

Just when you thought that was it, there's more. Like the Leica SL, the X-Pro2 features a dual SD card slot and there's a newly introduced Acros black & white film-simulation mode that has been simulated from the popular Neopan 100 Acros film that boasted the world's highest standard in grain quality among ISO 100 films.

Elsewhere, users are given greater latitude when it comes to adjusting exposure compensation from the top-plate thanks to a new 'C' setting that enables the



**The X-Pro2's metering system can be relied on to produce accurate exposure in the most challenging lighting situations**

exposure-compensation dial's limit of  $\pm 3\text{EV}$  to be expanded to  $\pm 5\text{EV}$ . In addition, there's a new graphical user interface and for those who like to shoot video there's the option of recording full HD (1920x1080) footage at 60/50/30/25/24p for up to 14 minutes. The fact Fujifilm has decided to leave 4K video out underlines the fact that the X-Pro2 is very much a camera designed for serious photographers who see still images as a priority ahead of video.

### **Build and handling**

Fractionally larger and 45g heavier than the X-Pro1, the construction of the X-Pro2 body is made up of four aluminium panels compared to three on the X-Pro1, and features a dustproof, splashproof

and freezeproof structure to keep the most determined photographers shooting when the going gets tough. Viewed from the front, you'll notice the focus-assist LED is now square rather than circular, the microphone holes have been relocated to the top-plate, and a new function button (Fn2) is located inside the viewfinder switch.

Significant changes at the front of the camera are the new handgrip and a deeply recessed front control dial. In the hand, the X-Pro2 feels slightly chunkier than the X-Pro1, with the deeper grip and extended thumb rest at the rear both benefiting from soft rubber to cushion it more gently against your fingers. The new front dial is easy to locate using your index finger. It clicks as it's turned and, most

importantly, allows users the option of adjusting the shutter speed manually when the shutter-speed dial is set to its 'T' setting.

There have also been some minor changes underneath. In contrast to the X-Pro1 that had its single memory card slot positioned alongside the battery, the X-Pro2's dual card slots are found at the side behind a robust weather-sealed door for faster access. Another minor alteration involves the tripod thread, which is now positioned centrally rather than being offset.

The major ergonomic change on the camera is the amalgamation of ISO and shutter-speed control into one dial on the top-plate. Like the X-Pro1, there's a central button that needs to be depressed to unlock the shutter-speed dial ➤

## Custom functions

THERE will be some who pick up the X-Pro2 and feel happy using it straight out of the box, whereas others will want to customise it in a particular way that suits the manner in which they like to work. With no fewer than six custom function buttons (four more than the X-Pro1) dotted across the body and a total of 32 custom settings that can be changed in the quick menu, there's no shortage of customisation control. Function-button settings can be changed from the main menu or, just like the X-Pro1, it's possible to reassign a function button by holding down

the Fn button for longer than three seconds. On the X-Pro2 this will load up 25 options to choose from, which is ten more than the X-Pro1.

Scrolling down the left side of the menu, you'll also notice the X-Pro2 introduces a new menu item labelled MY, as in My Menu. To access this, you're first required to go into the set-up menu and user settings before selecting the My Menu setting. From here you can add and rank different menu items that you use most into one single page to create your personalised menu. It adds yet another string to the X-Pro2's bow.



**Users can assign functions to one of six custom-function buttons dotted around the X-Pro2's body**



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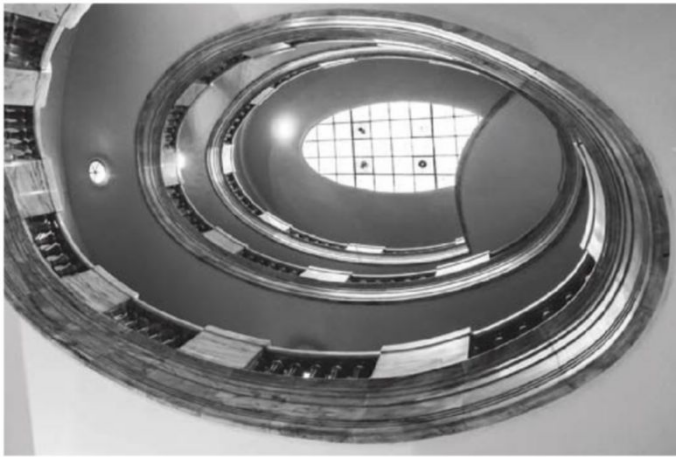
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The Arcos film-simulation mode produces stunning black & white results

when it's set to the 'A' position. Lifting the shutter-speed dial and rotating it adjusts ISO, but after extensive testing I found there were times when I'd accidentally adjust the shutter speed when it was set outside of its locked 'A' position and I didn't pull the collar up high enough.

Both Auto ISO and the 'L' and 'H' settings (the latter being used to enter the X-Pro2's expanded ISO settings) can be selected from the dial, although it's worth noting all the ISO values are fairly small to read, they appear upside down when the shutter speed is set to around 1/60sec, and they're not illuminated. During low-light testing I found myself referring to the info display on screen or looking through the viewfinder to find out what the sensitivity was set to. In hindsight, had Fujifilm introduced a 'Q' setting or such to the ISO dial, users could, if they wanted, override the top-plate dial and access ISO in the traditional way via the quick menu or assign it to a Fn button.

Shifting focus to the back of the camera, you'll find there's a fantastic new AF point toggle selector that's offset to the left of where your thumb rests. It saves having to pull your thumb away to operate autofocus via the four-way controller and results in a much more comfortable and intuitive way of refining the position of the AF-point. There's also the option to depress it, which instantly moves the AF point into the centre, plus it serves as an excellent way of navigating the main menu, quick menu and drive-mode settings.

Generally, the ergonomic changes that have been made combine to give it a better feel in the hand. The revised positioning of buttons and dials will take a bit of getting used to for existing X-Pro1 users, but those who do upgrade

will quickly find the changes to the body are mostly beneficial and help improve the overall handling experience.

### Performance

One of our criticisms of the X-Pro1 was its 'steady' rather than 'snappy' autofocus performance. Although it's not a camera aimed at top-level pro sports photographers, we still expected the focus speed to be slightly more responsive than it was. Fujifilm listened to its critics and answered them a year later by releasing a new firmware for the camera that improved the AF speed and focus detection algorithm. After updating our long-term X-Pro1 with the latest firmware we lined it up side by side with the X-Pro2 to conduct a series of focus comparison tests. The X-Pro2's ability to focus faster became apparent when both cameras, fitted with the same lens, were asked to focus between near and far subjects. Where the X-Pro1 stuttered for a fraction of a second on a few occasions before it acquired focus, the X-Pro2 showed no such signs of delay and locked on instantaneously. It was a similar story testing both in a low-light street scene. The X-Pro2 revealed no signs of difficulty focusing in the challenging environments I subjected it to and the benefit of having more AF points spread across the frame and a new AF toggle beside my thumb meant that I could pinpoint the focus point faster and with greater precision than was possible on the X-Pro1.

In typical Fujifilm fashion, the X-Pro2 renders beautiful colours. Rich blue skies and lush green fields were reproduced just as I remember seeing them and I built up trust using the auto white balance mode, which had no difficulty depicting accurate

## Focal points

It may look similar to its predecessor but there's a lot more to the X-Pro2 than first meets the eye

### Battery

The X-Pro2 accepts the same NP-W126 battery as the X-Pro1, and three power modes – high performance, standard and economy – offer varying levels of stamina from

210 shots per charge to 250 and 330 shots respectively. The electronic viewfinder has a refresh rate of 85fps in high performance mode. This drops to 54fps when the power mode is set to standard or economy.

### Hotshoe

Alongside the new shutter speed and ISO dial you'll find the X-Pro2's hotshoe. If you're going to be working in scenes that require additional illumination, you can attach a flash unit such as Fujifilm's EF-42 (£169) or work with off-camera flash using compatible wireless triggers.

### ISO control

The ISO is now adjusted from the top-plate by lifting and rotating the shutter-speed dial. ISO can also be set to an auto mode (A) and users have the option to refine the default sensitivity, maximum sensitivity and minimum shutter speed in one of three auto ISO modes.



### PC socket

In similar fashion to the X-Pro1, the X-Pro2 features a PC flash connector at the side. It's positioned slightly higher on the body and is found above the USB 2.0 high-speed/Micro USB, HDMI micro connector (type D) and 2.5mm microphone/shutter release input interfaces.

### Dual card slots

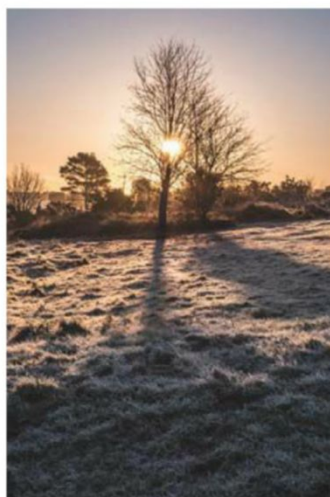
It's now possible to insert two memory cards into the side of the X-Pro2, allowing for extra storage while you're on the go or, better still, giving you peace of mind by backing up photos to both cards simultaneously. There's a raw/JPEG mode too, which records raw files to one card and JPEGs to another.







Faithful colours are represented in the X-Pro2's Provia/Standard mode



Shoot in raw and you're given plenty of scope for returning shadow detail

colour shot after shot, both indoors and outdoors. Users of the X-Pro 2 can expect their images to pack a punch straight out of the camera set to Provia/Standard mode, but if you'd like your shots to mimic other classic film emulsions there's a full suite of film simulation modes that can be assigned to any custom function button. I have always been a fan of the Velvia/Vivid mode, which helps to accentuate vibrant colours, particularly in landscape scenes. On the X-Pro2, however, I found myself falling in love with the new Arcos filter emulsion mode, which produces stunning contrast to black & white images straight out of the camera when set to Arcos+R filter, and worked particularly well for interior and architectural scenes.

The camera provides a live preview of exposure via the screen and EVF, making it easy to know where you stand with regard to any compensation that may be required. The camera controls exposure metering very well and I rarely found myself adjusting the exposure-compensation dial beyond 0.7EV unless I needed to bracket widely for a scene.

A nice touch for those who like to shoot unobtrusively is the X-Pro2's silent mode. With the electronic shutter activated, there's not a peep out of the camera when the shutter is fired and it's great to see Fujifilm offering users the option to adjust the shutter type straight from any custom function button.

One of the things we've been waiting for Fujifilm to refresh for a while is the menu interface, and on the X-Pro2 our wish has been granted. The font has changed for one that's much clearer to read and, rather than numbering the

shooting and set-up menus, there's now a list of icons down the side that are far easier to comprehend. It is worth pointing out that if you do add items to the My Menu setting, the camera returns to My Menu every time you hit the Menu/OK button, and for those struggling to locate the advanced filter or multiple exposure options these are hidden away within the drive menu.

It would be foolish not to comment on the compositional characteristics of the camera, and with the option of selecting optical or electronic viewfinder as well as a live view screen, the X-Pro2 has all the options users could ever want. I raised the camera to my eye for virtually every shot while it was in my possession and found the optical viewfinder has its perks when you'd like to see what's going on outside of the frame. Shooting information is presented much more clearly in OVF mode than on the X-Pro1, and it's great to see so many new visual aids being added around the frame. The camera's EVF is superb too and the step up in resolution is really noticeable when you depress the rear control dial and enter the magnified view – useful for refining focus when using manual focus lenses.

After a period of time I found the auto brightness of the EVF was a little dim for my liking and switched it over to manual (+2).

The rear display's 1.62-million-dot resolution provides a crisp, clear image. My only reservation is Fujifilm's decision to keep it fixed like the X-Pro1 rather than fitting it with a tilting screen, which would have prevented me crawling around in the mud to get the opening shot of this review.

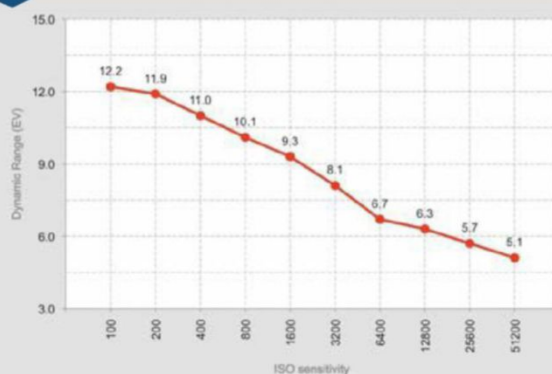


## Lab results

Andrew Sydenham's lab tests reveal just how the camera performs

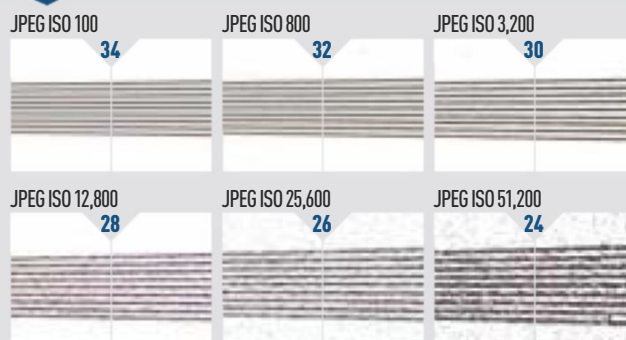
We have tested numerous Fujifilm cameras with 16.3 million pixels so it's refreshing to see a new 24.3-million-pixel APS-C X-Trans CMOS III sensor, which has never featured in an X-series model before. The question all photographers intrigued by the X-Pro2 want to know the answer to is how well this new sensor measures up against the 16-million-pixel APS-C X-Trans CMOS sensor of old. We inspected our lab results alongside the X-Pro1's and quickly discovered that the X-Pro2's sensor surpasses its predecessor in some style. Pushing the sensor to the extremes of its ISO range reveals users can shoot confidently at ISO 100–6,400 without fear of noise severely degrading image quality. Colour noise is extremely well controlled and, although luminance noise makes its presence known at high sensitivities, the level of detail the sensor resolves up to ISO 25,600 is phenomenal.

### Dynamic range



The X-Pro2 puts in a respectable dynamic range performance and manages to exceed 12EV when it's set to its lowest sensitivity setting. Increasing the sensitivity by a stop to ISO 200 sees the figure drop just below 12EV, with figures remaining above 10EV up to ISO 800. Beyond ISO 800, results drop to 9.3EV at ISO 1,600 and 8.1EV at ISO 3,200. It's encouraging to see the figures remaining above the critical 6EV at ISO 12,800. The dynamic range only starts to drop below 6EV when the expanded ISO settings are used.

### Resolution



The X-Pro2 clearly benefits from the lack of a low-pass filter. The level of detail recorded by the sensor goes one better than that of the X-Pro1 and it resolves a maximum of 3,400lp/ph between ISO 100 and ISO 400. Resolution drops ever so slightly at ISO 800 to 3,200lp/ph and it manages to resolve the same 3,000lp/ph figure between ISO 3,200 and 6,400. The level of detail the sensor resolves at high sensitivities is quite remarkable. It manages to resolve 2,800lp/ph at ISO 12,800 and only drops to 2,600lp/ph at ISO 25,600.

## Noise

Both raw and JPEG images taken from our diorama scene are captured at the full range of ISO settings. The camera is placed in its default setting for JPEG images. Raw images are sharpened and noise reduction applied, to strike the best balance between resolution and noise.



RAW ISO 100



RAW ISO 800



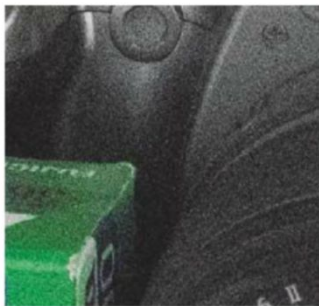
RAW ISO 3,200



RAW ISO 12,800



RAW ISO 25,600



RAW ISO 51,200



Our X-Pro2 raw files were first converted in Adobe Camera Raw 9.4 before we inspected the level of noise through the ISO range. Exceptionally clean results were recorded between ISO 100 and ISO 1,600. Luminance noise starts to become apparent at ISO 3,200 and ISO 6,400 when viewing images at high magnification, but it has quite a pleasing fine film-like aesthetic and can be controlled effectively in Adobe Camera Raw. Needless to say, I wouldn't hesitate to use ISO 3,200 or ISO 6,400 in challenging low-light situations. Rotating the ISO dial to ISO 12,800 introduces more luminance noise, but the level of fine detail remains high and it's still a usable setting with some vigilant application of noise reduction. Users could turn to the expanded ISO 25,600 setting for urgent situations, but we'd stay away from ISO 51,200 where there's a drop in saturation.

## The competition



### Nikon D7200

**Sensor:** 24.2MP APS-C CMOS

**ISO:** 100-102,400 (expanded)

**Price:** £749 (body only)

The Nikon D7200 is a DX-format DSLR aimed at serious enthusiasts who will take advantage of its 24.2MP sensor, 51-point AF system, 6fps continuous shooting and 3.2in, 1,229,000-dot screen. It's a cheaper but bulkier alternative to the impressive X-Pro2.

### Panasonic Lumix DMC-GX8

**Sensor:** 20.3MP Micro Four Thirds CMOS

**ISO:** 100-25,600 (expanded)

**Price:** £699 (body only)

The GX8 packs a punch for its size. It presents a dual image stabilisation system, lightning-fast AF, 8fps burst shooting and 4K video/photo capability. It has a tilting EVF and is of similar size to the Fujifilm X-Pro2.

### Sony Alpha 6300

**Sensor:** 24.2MP APS-C CMOS

**ISO:** 100-51,200 (expanded)

**Price:** £999 (body only)

Sony's recently released Alpha 6300 boasts a 24.2MP APS-C sensor, 11fps continuous shooting, 425-point autofocus and 4K video recording. Add to a 2.36-million-dot EVF and tilting 3in, 921,000-dot LED screen and it looks an attractive proposition.

## Our verdict

FUJIFILM had strong foundations on which to build its successor to the X-Pro1 and, rather than starting from scratch, it has focused its attention on refining what was a great digital rangefinder, revamping it into something truly special.

Modifications and improvements have been made to virtually every area of the camera. While it's the new 24.3-million-pixel X-Trans CMOS III sensor that receives most acclaim, there's much more besides the X-Pro2's stellar image quality and the fantastic detail it resolves. The combination of its solid metal body, refined handgrip and plethora of metal buttons and dials make it a pleasure to pick up and use from the hip. Other small refinements such as its dual card slots, revised menu system and improved weather resistance merge seamlessly with the significant developments that have been made to its superb hybrid viewfinder and autofocus system.

It's great to see most of the criticisms we made about the

X-Pro1 being ironed out. It isn't entirely free of quirks, however, and there were times when the lack of a tilting screen was greatly missed. The ISO speed dial on the top-plate takes some getting used to and the battery life, particularly in high performance mode, will encourage users to invest in a few spares.

Fujifilm had its work cut out to produce a camera with a superior set of features to the fabulous X-T1 and one that lived up to our high expectations. The X-Pro2 manages to do just that and then some – it's an absolutely stunning premium compact system camera that we can categorically say has earned its place as the flagship model in the X series. The styling and off-centre viewfinder won't be to everyone's taste, but those after a superb digital rangefinder will find it hard to resist the temptation. Sometimes the longer you wait for something, the more you appreciate it when it finally arrives. The saying 'good things come to those who wait' is true in the case of the X-Pro2.



FEATURES	9/10
BUILD & HANDLING	9/10
METERING	9/10
AUTOFOCUS	8/10
AWB & COLOUR	9/10
DYNAMIC RANGE	8/10
IMAGE QUALITY	9/10
VIEWFINDER/LCD	9/10



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● EXPERT ADVICE ● TIPS ● TRICKS ● HACKS ● KNOW-HOW

## Multi-aspect ratio

**Q** Years ago, I used to shoot 6x6 format on 120 film with my trusty Yashica TLR. As anyone who remembers these cameras will know, we used to crop the pictures to print them onto 10x8in paper. Since then, I've always wondered why people seem to feel they have to shoot everything in the shape of their negative or digital sensor. Maybe it's just a mindset people get into about getting it right in the camera.

Anyway, because of this, I found myself printing into all sorts of different shapes, depending on the kind of picture. For pictures of people, I normally used 10x8, but for landscapes I might set the enlarger easel to what I think gets called a panoramic shape, wide and low. Then a few years ago, I remember seeing a camera that had a switch on the lens for differently shaped pictures – 4x3, 3x2 and so on – and I thought I'd love to try one. Unfortunately, I've forgotten which one it was.

Can you help me identify that

camera and tell me if I can still buy one, if it's worth it, and how does it even work?

**David Mortimer**

**A** The camera you saw would have been one of Panasonic's LX series of enthusiast-oriented compacts. These cameras use a multi-aspect-ratio sensor design, with a switch on the lens barrel to select between 1:1, 4:3, 3:2 and 16:9. At all of these settings the diagonal

angle of view stays the same and the horizontal angle of view gets progressively wider, aside from 1:1, which is a crop of the 4:3 image. This works by using an oversized sensor, with each mode being a crop of the overall sensor area. You might wonder why Panasonic doesn't make it possible to use the entire sensor area and crop afterwards. The reason is that the lens's image circle doesn't extend to its extreme corners. The way this

works is illustrated in the diagram below.

Panasonic has been using this approach since the Lumix DMC-LX3 in 2008, and two rather different LX-series cameras are currently on sale. The LX100 is one of the very best zoom compact cameras on the market today, with a large Four Thirds sensor giving 12-million-pixel resolution and a 28-75mm equivalent f/1.7-2.8 lens, along with a built-in electronic viewfinder and extensive manual controls. However, it currently costs around £500.

If you'd like to try out the idea at less expense, then you can pick up the older LX7 for around £250. It has a 24-90mm equivalent f/1.4-2.3 lens, but its smaller 1/1.7in 10-million-pixel sensor gives rather lower image quality. It also lacks a built-in viewfinder, and while an add-on LVF-2 accessory finder is available, it adds £190 to the price, at which point buying the LX100 makes far more sense.

**Andy Westlake**



A representation of Panasonic's LX100 Four Thirds sensor settings

## Focus peaking

**Q** I have a set of cherished manual-focus Canon FD lenses from the 1970s that I could never bear to part with after Canon developed electronic EOS cameras in the 1980s. I found you can use them on mirrorless cameras so, after keeping an eye on eBay for a few months, I picked up a Sony Alpha 7 for £450. I've started to experiment with my old lenses and wanted to ask about focusing.

I've been trying to use the peaking display that shows which bits are in focus with white lines in the viewfinder, but I can't always get it to work. With some lenses

sometimes nothing shows up and at other times it does. And with other lenses, when I focus in this way I find that the picture is not perfectly in focus when I look at it later. What am I doing wrong and can you give me some advice?

**Martin Smethington**

**A** I doubt you're doing anything wrong, as focus peaking isn't the best way to get critically accurate focus. To understand this, you just need to think about how it works. The peaking display highlights edges in the scene that are high in contrast, on the grounds that these are most likely to be in

focus (conversely, out-of-focus edges will be low in contrast). How well this works in practice depends on the camera's internal definition of 'high contrast' and how this relates to the lens you're using.

For instance, consider a fast prime such as a 50mm f/1.4. Many of those that date from the 1970s are rather soft wide open in modern terms; when shot at f/1.4 they may never produce sufficiently high contrast to

trigger the peaking response. So if you're shooting wide open you may find that the peaking doesn't work at all.

However, if you set the same lens to a smaller aperture, it will start to sharpen up and give high-contrast edges and therefore trigger the peaking display. It's important to appreciate here that adapters for old manual-focus lenses

don't hold the aperture wide open until you take the shot,





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## Technical Support

as SLRs do, but instead operate in stopped-down mode, closing the diaphragm down directly as you move the aperture ring. So if you stop your 50mm down to f/2.8, for example, the peaking display will start to work. In this case you would do better focusing with the lens slightly stopped down rather than wide open, contrary to conventional wisdom.

Another problem comes with wideangle lenses. Because the depth of field is so great, focus-peaking displays will often just light up all over the screen. In this case, the entire scene will be broadly in focus, but it's entirely possible that your main subject won't be in perfectly sharp focus.

Focus peaking is best considered a rough guide: it's great for setting approximately the right focus, but won't allow you to set perfect focus on a specific part of your image. For this, magnified display

usually works better, although it has its own problems, most obviously with camera shake when using long lenses.

**Andy Westlake**

### Mono only

**Q** I enjoyed AP's recent Sony Alpha 7R II article (*Master at Night*, AP 20 February), but noticed that all the highest ISO pictures (ISO 12,800 and above) were printed in black & white. I wondered if this was artistic choice or was the colour noise at these ISOs, combined with the purple tint that was mentioned, too severe that you had no choice but to print it in mono?

**David Price**

**A** We're glad to hear you enjoyed our Sony Alpha 7R II low-light feature and can assure you that the images converted to black &

white were done so by choice, as opposed to eliminating the effect of the purple tint that starts to appear in the darkest shadow areas at ISO 12,800. The tint I refer to is not as severe as you might think. It's fairly subtle and only starts to become more obvious when you push up to ISO 25,600. It's at this setting I found reducing the purple and magenta saturation from the HSL/Color/B&W tab helped a little.

**Michael Topham**



A colour example taken at ISO 12,800 on the Alpha 7R II

## HOW IT WORKS

I am  
your

# TTL flash system

WE ARE all familiar with the effect of flash illumination when taking photographs in limited light, but the way that light is managed can make a big difference. I am through the lens (TTL) flash; not flash through the lens (although that's an interesting idea in its own right) but TTL metered flash. In other words, the power of the light released by the flash is determined by the camera's TTL metering system. This requires a matching dedicated flash unit.

The benefit of TTL metering for flash is the same as with TTL metering in general. The camera's exposure meter evaluates the

brightness of the light that the film or image sensor records.

Modern TTL metering systems are now so sophisticated that they can help identify the type of scene being photographed and adjust exposure and other parameters.

TTL flash works like this: when the shutter button is

released the lens iris is set to the taking aperture and the flash fires at least once and, depending on the system, possibly a second time. The flash and ambient light are reflected by the subject through the camera lens and then metered by the camera's TTL metering system. The flash power is adjusted accordingly.

There are several types of TTL flash. The earliest film SLR systems measured light reflected off the surface of the film and shuttered the flash output off in real time once the calculated amount had been reached. This is sometimes referred to as analogue TTL flash, or A-TTL. A benefit of A-TTL is the ability for the system to cope well with fast-changing lighting conditions. However, one problem with it is that some film emulsions reflected less light than others, causing exposure errors that required compensation settings.

A digital camera TTL flash system, often known as E-TTL, involves firing a pre-flash before the actual exposure. While the shutter is still closed, the pre-flash scene

brightness is measured and the exposure pulse power calculated. This results in added latency and some seasoned photographers lament the passing of A-TTL in the digital era.



TTL metered flash works with the camera's TTL metering system



## BLAST FROM THE PAST

# Futura-S

**Ivor Matanle** looks at a German rangefinder from the 1950s

**LAUNCHED** 1952

**PRICE** £359 (Monark price guide, April 1953). US retail price \$177.50 with f/2, \$227.50 with f/1.5 (*Photography*, Giant Directory Issue, May 1953)

**PRICE TODAY** £184 on eBay

IN 1952, Futura Kamerawerk GmbH announced the Futura-S, so-called because it had a Synchro Compur shutter. This model is easily identified because the nameplate bears the words 'Futura-S', and the front panel is in satin chrome with the lens in a bright polished-steel housing. The Futura-S was a better-looking camera than earlier models and has lasted longer than the early cameras.

Futura manufactured all the (non-Schneider) lenses for Futura cameras, including the glass. The following screw-mount lenses are available for the Futura cameras: 35mm f/4.5 Ampligon, 45mm f/3.5 Futar, 45mm f/2.8 Xenar, 50mm f/1.5 Frilon, 50mm f/2 Evar, 50mm f/2.8 Elor, 70mm f/1.5 Frilon, 75mm f/3.8 Tele-Futar, 90mm f/5.6 Tele-Elor, 90mm f/3.8 Tele Elor.

**What's good** Excellent rangefinder.

**What's bad** Difficulty finding lenses.







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# My life in cameras

The award-winning reportage photographer looks back at the cameras that have shaped his career

## Stuart Freedman



Born in London, Stuart has been a photographer since 1991. His work has been published in *Life*, *Time*, *Der Spiegel* and *The Sunday Times Magazine*, among others, covering stories from Albania to Afghanistan and from the former

Yugoslavia to Haiti. He regularly judges awards and has twice been a judge for the Amnesty Media Awards. [www.stuartfreedman.com](http://www.stuartfreedman.com)



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### 1993 Canon EOS 5

This was my first Canon camera after I switched from Nikon in the early 1990s. It was a big deal changing systems, but the clincher for me was the weight. I was travelling a great deal, and unlike the monster EOS 1 that all the Fleet Street press seemed to use, the EOS 5 was very light. The meter was amazing for shooting transparency film fast when you had no time to hand meter, and I can



still hear the 'clack, clack' of the shutter. It was rugged and dependable – I was very sad when I made the switch to digital.

### 1994 Leica M6

I can't remember when I bought my first Leica – perhaps in 1994 or 1995 – but I fell in love with it immediately. It was so basic and wonderfully accurate. The body felt balanced and the shutter was so quiet that I used it a great deal in tricky situations. In 1998 I took the Leica M6 and a Leica M4P to Brazil with a 100 rolls of Kodak Tri-X to shoot a story about farmers and it was ideal. I also remember one of Saddam Hussein's thugs in Baghdad laughing at my 'toy' camera.



### 1996 Mamiya C330

I used to do a lot of editorial portraiture in the 1990s and 2000s. Suddenly one was expected to shoot transparency with lights, as well as black & white reportage. The Mamiya is built like a tank and the bellows mean you can come in close with a tiny depth of field. Reluctant sitters opened up when they saw it because it was so unusual looking. I shot the American blues singer BB King backstage with this.



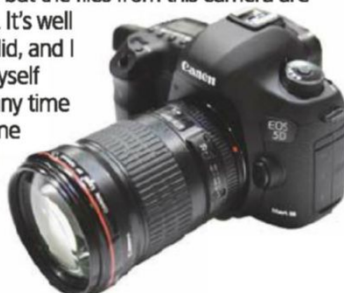
### 1999 Mamiya 6

Around 2000, I changed the look of my photography a little, and spent a couple of years shooting 6x6. The turning point was covering the Kumbh Mela pilgrimage in India in 2001 with two of these bodies and two Vivitar flashes. They were a joy to use and the lenses were superb. The framing lines were accurate and the shutter was almost silent. I loved the square format, and because they were rangefinders there was no lateral inversion. I wish I still had them.



### 2015 Canon EOS 5D Mark III

I now use these and, despite the cost and the size, the resolution and the ability to shoot at ridiculous ISO sensitivities have changed the way I work. I always carry a small flash, but can't remember the last time I used it. After shooting transparency for years I'm paranoid about grain, but the files from this camera are immaculate. It's well built and solid, and I can't see myself upgrading any time soon. This one will be good enough for years to come.



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FLUJ X100 COMPLETE WITH ALL ACCESSORIES...	MINT-BOXED £2,980.00
FLUJ X-E1 BODY ONLY...	MINT BOXED £1,950.00
FLUJ X10 COMPLETE WITH ACCESSORIES...	MINT BOXED £1,950.00
FLUJ X20 COMPLETE WITH ACCESSORIES & CASE...	MINT BOXED £2,450.00
FLUJ 18mm F2.8 R FLUJIN BLACK LENS...	MINT BOXED £2,450.00
SAMYANG 105mm F2.8 ED MACRO FOR FLUJ X...	MINT BOXED £1,980.00
FLUJ 60mm F2.8 R MACRO FLUJIN AS NEW...	MINT BOXED £2,950.00
FLUJ 16-55mm F2.8 R LM WR FLUJIN LENS AS NEW...	MINT BOXED £5,450.00
FLUJ 16-55mm F2.8 R LM OIS XF FLUJIN...	MINT £3,500.00
FLUJ MCKE-16 EXT TUBE FOR FLUJ X...	NEW £480.00
FLUJ MP-W126 BATTERY...	NEW £350.00
FLUJ EF-42 FLASHGUN FOR X PRO1...	MINT BOXED AS NEW £1,390.00
FLUJ RR-90 REMOTE RELEASE...	NEW £225.00
FLUJ FIT FC-02 OFF CAMERA FLASH CORD...	NEW £1,200.00
NIKON D800 BODY ONLY 237 ACTUATIONS...	MINT- £1,075.00
NIKON D750 BODY ONLY 1,515 ACTUATIONS...	MINT BOXED AS NEW £1,145.00
NIKON D610 BODY NEW "UNREGISTERED"...	NEW £945.00
NIKON D600 BODY COMPLETE ONLY 3011 ACTUATIONS...	MINT BOXED £1,450.00
NIKON D600 BODY ONLY 17,354 ACTUATIONS...	MINT BOXED £1,450.00
NIKON D3200 BODY & 18-55mm VR MK II LENS & GRIP...	MINT £2,450.00
NIKON D3100 BODY & 18-55 VR LENS...	MINT £1,990.00
NIKON D5100 BODY WITH 18-55 VR LENS...	MINT BOXED £2,950.00
NIKON D200 BODY COMPLETE ONLY 3899 ACTUATIONS...	MINT- £1,900.00
NIKON D80 BODY COMPLETE WITH ALL ACCESS...	MINT- £1,650.00
NIKON D80 BODY COMPLETE WITH ALL ACCESS...	EXC++ £1,450.00
NIKON D70S BODY COMPLETE WITH ALL ACCESS...	MINT-BOXED £1,290.00
NIKON V1 BODY WITH NIKON 10-180 VR LENS KIT...	MINT BOXED £1,980.00
NIKON 18.5mm f1.8 J NIKKOR FOR V SERIES...	MINT BOXED £980.00
NIKON 32mm f1.2 J NIKKOR FOR V SERIES...	MINT BOXED £480.00
NIKON FT1 MOUNT ADAPTOR FOR NIKON DSLR LENSES...	MINT BOXED £165.00
NIKON GR-1100 GRIP FOR V1...	MINT BOXED £580.00
NIKON SR700 SPEEDLIGHT...	MINT BOXED AS NEW £1,990.00
NIKON SB600 SPEEDLIGHT...	MINT- £1,250.00
SIGMA 64-140 DD HO VA - ITTL MACRO FIT...	MINT BOXED £2,250.00
SIGMA EF 60 DG SUPER FLASH NIKON FIT...	MINT BOXED £950.00
SIGMA EF-530 DG D2 ELECTRONIC FLASH ITTL NIKON FIT...	MINT BOXED £750.00
OLYMPUS E-P5 WITH 14-42 LENS COMPLETE...	MINT BOXED £1,750.00
OLYMPUS 12mm F2.0 ZUIKO DIGITAL ED MICRO 4/3RDS...	MINT £3,990.00
OLYMPUS 15mm F2.0 ZUIKO DIGITAL ED MICRO 4/3RDS...	MINT £2,450.00
OLYMPUS 60mm F2.8 MACRO 1/3 MICRO 4/3RDS...	MINT £2,750.00
PENTAX 10-18mm F4.5-5.6 DD EX HSM OLYMPUS 4/3RDS...	MINT-+HOOD £2,450.00
OLYMPUS 15mm F2.0 MACRO ZUIKO DIGITAL ED 4/3RDS...	MINT-CASED £3,650.00
OLYMPUS 70 - 300mm F4.5-5.6 ZUIKO DIGITAL ED 4/3RDS...	MINT £2,250.00
OLYMPUS 28 - 100mm TELECONVERTER FOR 4/3RDS...	MINT-CASED £950.00
OLYMPUS EX-25 EXTENSION TUBE 25MM...	MINT-CASED £295.00
OLYMPUS HLD-4 BATTERY GRIP FOR E3 BODY...	MINT £85.00
OLYMPUS HLD-5 BATTERY GRIP FOR E20 BODY...	MINT £390.00
OLYMPUS HLD-5 BATTERY GRIP FOR OMD-EMS...	MINT BOXED £1,290.00
OLYMPUS FL-14 FLASH UNIT...	EXC++ BOXED £990.00
OLYMPUS FL-40 FOR OLYMPUS FL...	EXC++ BOXED £550.00
PANASONIC LUMIX DMC11 16MP WITH BATT & CHGR...	MINT BOXED £2,950.00
PANASONIC LUMIX DMC FZ200 COMPLETE ALL ACCESS...	MINT BOXED £2,950.00
PANASONIC GF1 BODY COMPLETE...	MINT-BOXED £950.00
PANASONIC GF2 BODY COMPLETE WITH ALL ACCESS...	MINT BOXED £1,450.00
SIGMA 14 - 50 F2.8/2.8 IS LUMIX VARIO ELMARIT 4/3rds...	MINT £1,980.00
SIGMA 30mm F2.8 DI ART LENS 4/3RDS...	MINT £1,980.00
SIGMA 60mm F2.8 DI ART LENS...	EXC++ BOXED £790.00
Sony DSC-HX90V COMPLETE VERY LOW USE...	MINT BOXED £2,750.00
Sony DT 30mm F2.8 MACRO SAM LENS...	MINT BOXED £1,150.00
SIGMA 14 ALPHA EX DG TELECONVERTER FOR SONY...	MINT BOXED £1,250.00
SONY APO HVL-F36AM FLASH GUN...	MINT-CASED £1,290.00

## Canon Autofocus, Digital Lenses, Canon FD

CANON EOS 1 BODY...	EXC++ £1,450.00
CANON EOS 11 BODY...	EXC++ £1,450.00
CANON 16 - 35mm F2.8 USM "L" MK2...	MINT BOXED £3,750.00
CANON 17 - 40mm F4 USM "L" WITH HOOD...	MINT-CASED £2,750.00
CANON 17 - 40mm F4 USM "L" WITH FILTER...	MINT BOXED £3,980.00
CANON 24 - 70mm F2.8 USM "L" MK1...	MINT BOXED AS NEW £995.00
CANON 24 - 105mm F4 USM "L" IMAGE STABILIZER...	EXC++ CASSED £4,450.00
CANON 28 - 80mm F2.8 USM "L"...	EXC++ CASSED £3,750.00
CANON 28 - 300mm F3.5-5.6 USM "L" IMAGE STABILIZER...	MINT-BOXED £1,275.00
CANON 70 - 200mm F4 USM "L" WITH HOOD...	MINT- £945.00
CANON 70 - 200mm F2.8 USM "L" IS IMAGE STABI MK1...	MINT-CASED £3,750.00
CANON 70 - 200mm F2.8 USM "L"...	MINT BOXED £745.00
CANON 100 - 400mm F4.5 USM "L" IS IMAGE STABILIZER...	MINT BOXED £7,990.00
CANON 14mm F2.8 USM "L"...	MINT-BOXED £795.00
CANON 30mm F3.5 USM "L" IMAGE STABILIZER...	MINT-CASED £7,990.00
CANON 400mm F5.6 USM "L" WITH HOOD & CASE...	MINT BOXED £7,990.00
CANON 135mm F2.8 EF FISHEYE...	MINT BOXED AS NEW £3,790.00
CANON 28mm F2.8 EF...	MINT £1,950.00
CANON 50mm F1.4 USM...	MINT BOXED £1,950.00
CANON 50mm F1.8 MK II (VERY RARE NOW)...	MINT £1,350.00
CANON 50mm F2.8 USM MACRO LATEST...	MINT BOXED £2,450.00
CANON 85mm F1.8 USM...	MINT BOXED £1,950.00
CANON 100mm F2.8 USM...	MINT- £2,650.00
CANON 100mm F2.8 USM...	EXC++ £2,250.00
CANON 17 - 55mm F2.8 USM IMAGE STABILIZER...	MINT- £3,990.00
CANON 17 - 55mm F2.8 USM IMAGE STABILIZER + HOOD...	MINT BOXED £4,250.00
CANON 17 - 85mm F4.5 USM IMAGE STABILIZER...	MINT BOXED £1,980.00
CANON 18 - 55mm F3.5/5.6 MK II...	MINT £590.00
CANON 18 - 200mm F3.5/5.6 F-S IMAGE STABILIZER...	MINT+HOOD £2,990.00
CANON 28 - 105mm F3.5/5.6 USM...	MINT £1,450.00
CANON 28 - 135mm F3.5/5.6 USM IMAGE STABILIZER...	MINT BOXED £1,790.00
CANON 35 - 70mm F3.5/5.6 USM DO IMAGE STABILIZER...	MINT-BOXED £4,450.00
CANON 75 - 300mm F4.5/5.6 USM MKII...	MINT £2,990.00
CANON 100 - 400mm F4.5/5.6 USM...	MINT- £950.00
CANON EF25 II EXTENSION TUBE...	MINT BOXED £790.00
KENCO DE CANON FIT TUBE SET 12.2, 36MM...	MINT BOXED £990.00
CANON EF 1.4X EXTENDER MK II...	MINT £1,950.00
CANON EF 1.4X EXTENDER MK II...	MINT BOXED £1,950.00
CANON EF 2.0X EXTENDER MK II...	MINT BOXED £1,950.00
CANON EF 2.0X EXTENDER MK II...	MINT BOXED £1,950.00
KENCO DE CANON FIT TUBE SET 12.2, 36MM...	MINT- £990.00
KENCO TELEPLUS PRO 300 DGT 2.0 TELECONVERTER...	MINT BOXED £1,950.00
TELEPLUS M77 ELEMENT 2X TELECONVERTER...	MINT- £450.00
TELEPLUS 2X CONVERTER CANON AF...	MINT- £450.00
CANON ST-E2 SEEDLITE TRANSMITTER...	MINT BOXED £1,250.00
CANON ANGLE FINDER B...	MINT BOXED £790.00

## Contax 'G' Compacts & SLR & Ricoh

CANON ANGLE FINDER C...	MINT BOXED £980.00
SIGMA 4.5mm F2.8 EX DG HSM CIRCULAR FISHEYE...	MINT-CASED £4,750.00
SIGMA 10mm F2.8 EX DG FISHEYE HSM...	MINT BOXED £3,450.00
SIGMA 17 - 35mm F2.8 EX HSM ASPHERIC...	MINT- £7,750.00
SIGMA 150 - 500mm F5.6/6.3 DG HSM OS STABILISER...	MINT-BOXED £4,750.00
SIGMA 170 - 500mm F5.6/6.3 APO COMP WITH HOOD...	MINT-BOXED £2,980.00
TAMRON 14mm F2.8 SP ASPHERICAL WIDE ANGLE...	MINT-CASED £3,450.00
TAMRON 10-24 F3.5/4.5 A/F SP LD DI ASPHERIC VR...	MINT BOXED £2,250.00
TAMRON 28 - 300mm F3.5/5.6 IF LD DI ASP VR CONTROL MOUNT BOXED £3,750.00	
TOKINA 10 - 17mm F3.5/4.5 ATX DI FISHEYE (LATEST)...	MINT £2,980.00

## Leica 'M', 'R' & Screw & Rangfinders

LEICA M7 BLACK BODY LATE MODEL...	MINT BOXED £1,295.00
LEICA M6 TTL BLACK 0.72 WITH STRAP...	MINT- £990.00
LEICA M6 3 WITH ELMARIT M ANNIVERSARY SET...	MINT BOXED £3,250.00
LEICA M2 BODY COMPLETE WITH INST BODY...	MINT BOXED £795.00
LEICA M2 BODY WITH CASE...	EXC++ CASSED £950.00
LEICA M3 BODY...	EXC++ £3,990.00
LEICA MDA BODY SER NO 12659XC CIRCA 1970...	MINT- £425.00
LEICA MDA BODY SER NO 14111XCIRCA 1975-76...	EXC++ £3,990.00
LEICA R11g BODY WITH LEICA 50mm F2.8 COLL. ELMAR...	MINT-CASED £1,195.00
LEICA R 8 50MM F2 NIKKOR ELIM "FROM A COLLECTION"...	EXC++ £285.00
LEICA IF RED DUAL BODY "FROM A COLLECTION"...	EXC++ £245.00
LEICA IIIA STANDARD WITH 50M F2 COLL SUMMITAR...	EXC++ £3,650.00
LEICA IIIc BODY REALLY NICE CLEAN BODY WITH CASE...	MINT- £2,950.00
LEICA IIIc BODY WITH CASE...	EXC++ £1,950.00
LEICA IIIc RED BLIND RARE...	EXC++ £3,450.00
LEICA CL BODY...	MINT- £445.00
LEICA CLUX 2 COMPLETE ALSO LEATHER CASE...	MINT BOXED £2,980.00
ZEISS 21mm F4.5 BIOGON TM...	MINT BOXED AS NEW £6,990.00
LEICA M6 TTL BLACK 0.72 ASPH M TRI-ELMAR 6 BIT LATEST MOUNT BOXED £2,475.00	
LEICA 21mm F4 SUP ANGLONUM + A BATT + FINDER...	MINT IN KEYSER £995.00
LEICA 28mm F2.8 ELMARIT ASPHERIC 6 BIT "UNUSED"...	MINT BOXED £1,095.00
LEICA 35mm F2.8 SUMMICRON ASPH BLACK 6 BIT LATEST MOUNT BOXED £1,495.00	
LEICA 35mm F2.8 SUMMICRON...	MINT BOXED £1,095.00
LEICA 35mm F2.8 SUMMICRON WITH LEICA FILTER...	MINT- £3,250.00
LEICA 35mm F3.5 SUMMARON M WITH SPECS...	MINT- £3,990.00
LEICA 50mm F1.4 SUMILUX M BLACK...	EXC++ £995.00
LEICA 50mm F2 SUMMICRON BLACK 11828...	MINT BOXED £2,950.00
LEICA 50mm F2 SUMMICRON 6 BIT LATEST...	MINT BOXED £1,095.00
LEICA 50mm F2 SUMMICRON CHROME SER NO 36301#...	MINT+HOOD £995.00
LEICA 50mm F2 SUMMICRON CHROME 11816...	MINT BOXED AS NEW £7,990.00
LEICA 50mm F2 SUMMICRON BLACK COMP WITH HOOD...	MINT BOXED £3,650.00
LEICA 50mm F2 SUMMICRON CHROME M FIT...	EXC++ £5,750.00
LEICA 50mm F2 SUMMICRON CHROME FM CHROMA...	MINT £995.00
LEICA 50mm F2 CLOSE FOCUS SUMM - SPECS...	EXC++ £5,990.00
LEICA 50mm F2.5 SUMMARIT M LATEST 6 BIT...	MINT BOXED AS NEW £7,450.00
LEICA 50mm F3.5 COLLAPSABLE ELMAR FOR M 13339#...	MINT- £2,990.00
LEICA 50m F3.5 ELMAR RED SCALE...	MINT- £3,450.00
LEICA 50mm F2.8 ELMARIT M 11807...	MINT BOXED AS NEW £7,990.00
LEICA 90mm F2.5 SUMMARIT M 6 BIT LATEST + HOOD...	MINT-CASED £3,750.00
LEICA 90m, 4 ELMAR COLL FOR M...	MINT- £1,750.00
LEICA 135mm F4.5 HEKTOR...	EXC- £7,750.00
VOIGTLANDER BESSA 1101ST ANNIV HELIAR SET BLUE...	MINT BOXED £7,990.00
VOIGTLANDER BESSA 12 LEICA M MOUNT BLACK...	MINT £2,950.00
VOIGTLANDER BESSA B BODY BLACK...	MINT BOXED £1,950.00
VOIGTLANDER 15mm F4.5 5 WIDE - M MOUNT - FINDER...	MINT £2,980.00
VOIGTLANDER 25mm F4.5 SNAPSHOT SKOPAR + FINDER...	MINT BOXED £2,750.00
VOIGTLANDER 35mm F1.2 NOKTON + HOOD M ASPHERIC...	MINT- £5,950.00
VOIGTLANDER 35mm F1.4 NOKTON CLASSIC M MOUNT...	MINT BOXED £3,950.00
VOIGTLANDER 50mm F1.7 ULTRON-LEICA M MOUNT...	MINT £2,750.00
VOIGTLANDER 50mm F1.5 NOKTON - LEICA M RING...	MINT BOXED £3,750.00
VOIGTLANDER 15mm FINDER...	MINT £7,990.00
VOIGTLANDER BESSA B GRIP FOR R2,R3 etc...	MINT BOXED £490.00
LEICA UNIVERSAL POLARISING FILTER M1(13356)...	MINT BOXED £1,990.00
LEICA M GRIP FOR M7/M6/M6TL etc...	MINT- £490.00
LEICA 35mm F2.8 SUMMARON SCHRUB L39...	MINT- £490.00
LEICA 35mm F3.5 SUMMARON SCHRUB...	MINT- £2,990.00
LEICA 5cm F1.5 SUMMARIT SCHRUB...	MINT- £3,950.00
LEICA 5mm F2.8 COLLAPSABLE ELMAR SCHRUB...	MINT- £2,990.00
LEICA 5cm F2 SUMMARIT SCHRUB...	MINT-KEEPER £2,990.00
LEICA 5cm F2 SUMMITAR COLL + M MOUNT...	EXC++ IN KEYSER £2,750.00
LEICA 135mm F2.8 ELMARIT M WITH SPECS...	MINT- £2,990.00
LEICA 135mm F4.5 HEKTOR + HOOD M MOUNT...	CASD++ £3,990.00
LEICA 135mm F4.5 HEKTOR IN KEYSER...	EXC++ £1,990.00
LEICA FIT DALLMEYER 13.5CM F4.5 DALRAC...	EXC+++ £3,750.00
LEICA 135mm F4 ELMAR BLACK SCHRUB...	EXC++ £1,450.00
LEICA 135mm F4.5 HEKTOR + HOOD SCHRUB...	EXC++ £3,990.00
LEICA SP20 FLASH FOR M6 etc...	MINT BOXED £990.00
LEICA SP240 FLASH...	MINT BOXED £1,980.00
LEICA FINDER BLACK RANGEFINDER...	MINT-CASED £1,750.00
LEICA WINDER M4-2 FOR M4 ETC...	MINT BOXED £1,450.00
LEICA R7 BLACK BODY...	MINT-BOXED £2,250.00
LEICA R5 BODY BLACK...	MINT- £2,250.00
LEICAFLEX BODY CHROME...	MINT- £1,950.00
LEICA 28mm F2.8 ELMARIT R LENS 3 CAM...	MINT- £2,150.00
LEICA 50mm F2.8 SUMMICRON RUM LENS 11345...	MINT-BOXED £445.00
LEICA 60mm F2.8 MACRO ELMARIT...	MINT- £3,990.00
LEICA 180mm F4 ELMARIT R 3 CAM...	EXC++ £3,450.00
LEICA MOTORWINDER AND STRAP FOR R6 ETC...	MINT BOXED £1,450.00
SWAROVSKI ELITE RANGE 1042 RANGEFINDER BINOS...	NEW UNUSED £1,795.00

## Medium & Large Format

HASSELBLAD 5000M BLACK BODY WITH 80mm T*...	MINT- £595.00
HASSELBLAD 5000M CHROME BODY WITH 80mm T*...	MINT- £595.00
HASSELBLAD 50mm F4 DISTAGON T* BLACK...	MINT BOXED £3,450.00
HASSELBLAD 150mm F4 SONNAR T*...	MINT BOXED £2,950.00
HASSELBLAD 150mm F4 SONNAR T* CH...	MINT BOXED £2,950.00
HASSELBLAD 250mm F5.6 T*...	MINT BOXED £2,750.00
HASSELBLAD PM 90...	MINT BOXED £2,250.00
HASSELBLAD VFG-6 METERED PRISM...	MINT BOXED £1,750.00
HASSELBLAD A12 BACK FINDER WITH 80mm T*...	MINT BOXED £2,950.00
BRONICA 45mm F4 RF LENS FOR RF645 WITH FINDER...	MINT BOXED £325.00

BRONICA 50mm F2.8 ZENZANON MC...	EXC+++ £99.00
BRONICA 110mm F4 MACRO LENS PS...	MINT- £295.00
BRONICA 150mm F3.5 ZENZANON E MC...	MINT BOXED £390.00
BRONICA 150mm F3.5 ZENZANON E MC...	MINT £390.00
BRONICA 150mm F4 E...	MINT- £390.00
BRONICA ETRS 120 BACK...	MINT BOXED £59.00
BRONICA POLAROID BACK FOR ETRS, ETRS ETC...	MINT BOXED £59.00
BRONICA AEI METERED PRISM...	EXC- £75.00
BRONICA PLAIN PRISM FOR ETRS/ETRS...	MINT- £75.00
BRONICA PLAIN PRISM FOR ETRS/ETRS...	EXC++ £59.00
BRONICA ROTARY PRISM FINDER FOR ETRS, ETRS ETC...	MINT- £75.00
BRONICA SPEEDGRIP FOR ETRS/ETRS...	MINT- £45.00
BRONICA MOTOR WINDER E...	EXC+++ £390.00
BRONICA 150mm F3.5 ZENZANON S...	MINT- £165.00
BRONICA S/B COMPLETE WITH LENS, BACK & WLF...	MINT-BOXED £345.00
BRONICA 50mm F3.5 PS LENS & CASE...	MINT-BOXED £195.00
BRONICA 65mm F4 ZENZANON PS FOR SO...	MINT-CASED £145.00
BRONICA 110mm F4 PS ZENZANON MACRO FOR SO...	MINT-CASED £365.00
BRONICA 150mm F4 PS ZENZANON FOR SO...	MINT-CASED £145.00
BRONICA 180mm F4.5 PS LENS & CASE...	MINT-BOXED £199.00
BRONICA PRISM ME METERED FOR SOA/SOA...	MINT BOXED £390.00
BRONICA SPEED GRIP FOR SOA/SOA...	MINT- £775.00
MAMIYA 6 BODY...	MINT- £59.00
MAMIYA 6 MF WITH 75mm F3.5 LENS VIRTUALLY UNUSED...	MINT- £375.00
MAMIYA 150mm F4.5 "G" WITH HOOD...	MINT BOXED £365.00
MAMIYA 35mm F4.5 WITH FINDER & HOOD FOR 777II...	MINT BOXED £795.00
MAMIYA 180mm F4.5 SEKOR Z W FOR RZ...	MINT- £1,950.00
MAMIYA 250mm F4.5 LENS FOR RZ...	MINT- £1,950.00
MAMIYA 150mm F3.5 A/F FOR 945 AF...	MINT £295.00
MAMIYA 210mm F4 SEKOR C FOR 645...	MINT-CASED £195.00
MAMIYA 180mm F4.5 SEKOR FOR RB...	MINT £169.00
MAMIYA 220 BACK FOR RZ 67...	MINT- £395.00
PENTAX 6x7 WITH METERED HEAD & 90mm LENS...	MINT- £475.00
PENTAX 55mm F3.5 TAKUMAR SMC FOR 67...	MINT- £1,950.00
PENTAX 135mm F4 MACRO TAKUMAR SMC FOR 6x7...	MINT £1,715.00
PENTAX 200mm F4 FOR PENTAX 67 + FILTER AND HOOD...	MINT- £1,980.00
PENTAX 55mm F4 SMC FOR 67...	MINT £1,750.00
PENTAX 55mm F2.8 FOR PENTAX 645...	MINT BOXED £575.00
ROLLEIFLEX SHOOTER 150MM F4.5 MACRO FOR 600R...	MINT- £575.00
VOLTA TYPE N 435 MOUNT ROLL FILM HOLDER FOR 6x7...	MINT-BOXED £75.00
YASHICA MAT 1245 FIT SUN TELE ADAPTOR KIT...	MINT-CASED £55.00

## Nikon Compact, Digital Lenses & Accessories

NIKON F6 BODY UNUSED THIS IS A NEW ITEM	NEW UNUSED £995.00
NIKON F5 BODY COMPLETE WITH STRAP & MANUAL	MINT-BOXED £3,750.00
NIKON F100 BODY	MINT-BOXED £1,250.00
NIKON F100 BODY SLIGHT STICKY GRIP	MINT- £390.00
NIKON 105mm F2.8 "G" IF-ED AF DI FISHEYE LENS	MINT BOXED £425.00
NIKON 200mm F2.8 A/F "D" IF-ED AF DI FISHEYE LENS	MINT BOXED £2,950.00
NIKON 50mm F1.8 A/F	MINT- £390.00
NIKON 50mm F1.8 A/F "D"	MINT-BOXED £795.00
NIKON 50mm F1.8 "G" AF-S LENS	MINT BOXED £1,295.00
NIKON 50mm F1.4 A/F "D"	MINT BOXED £1,295.00
NIKON 60mm F2.8 A/F	MINT BOXED £2,250.00
NIKON 60mm F2.8 A/F "D" IF-ED AF-S MICRO NIKKOR	MINT BOXED £2,750.00
NIKON 105mm F2.8 A/F MICRO NIKKOR	MINT- £2,950.00
NIKON 300mm F4 "D" IF-ED AF-S AS NEW	MINT BOXED AS NEW £5,995.00
NIKON 12 - 24mm F4 "E" IF-ED AF-S DX	MINT BOXED £485.00
NIKON 16 - 85mm F3.5/5.6 "G" DX ED AF-S VR	MINT BOXED AS NEW £2,990.00
NIKON 16 - 85mm F3.5/5.6 "G" DX ED AF-S VR	MINT-CASED £2,890.00
NIKON 17 - 55mm F2.8 F2.8 "G" IF-ED AF-S + HOOD	MINT-BOXED £495.00
NIKON 17 - 55mm F2.8 F2.8 "G" IF-ED AF-S + HOOD	MINT- £1,280.00
NIKON 18 - 70mm F3.5/4.5 "G" IF-ED AF-S + FLT + HOOD	MINT- £1,280.00
NIKON 18 - 105mm F3.5/5.6 DX ED AF-S VR	MINT- £1,280.00
NIKON 18 - 200mm F3.5/5.6 "G" IF-ED AF-S VR	MINT BOXED £2,750.00
NIKON 24 - 70mm F2.8 "G" IF-ED AF-S	MINT BOXED AS NEW £9,990.00
NIKON 24 - 120mm F4 "D" IF-ED AF-S LATEST	MINT-CASED £1,950.00
NIKON 28 - 300mm F3.5/5.6	



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24.2 MEGA PIXELS  
7 FPS  
Wi-Fi/ NFC

Pre-order to receive one of the first in the UK! Expected March

Body SRP £999.00

Pre-order the **Canon EOS 80D** and be in with a chance to **WIN** a VIP trip to the British Grand Prix!

See website for details

**Nikon D500** **NEW!**

20.9 MEGA PIXELS  
10 FPS  
100-51200 ISO  
4K

Pre-order to receive one of the first in the UK! Expected April

Body SRP £1,729.00

**Nikon D5** **NEW!**

20.8 MEGA PIXELS  
12 FPS  
100-102400 ISO  
153 POINT AF

Pre-order to receive one of the first in the UK! Expected March

Body SRP £5,199.99

**Canon EOS 5D Mark III**  
Body only

22.3 MEGA PIXELS  
6 FPS  
Full HD  
CF + SD  
Dual Card Slots

**IN STOCK AT £2,178**

Add a Canon BG-E11 battery grip for only £225.00

**Canon EOS 5Ds**  
Body only

50.6 MEGA PIXELS  
Full HD  
CF + SD  
Dual Card Slots

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See website for a special offer available when purchasing the Canon EOS 5Ds!

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Body only

24.3 MEGA PIXELS  
6.5 FPS  
3.2" HD

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Body only

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7 FPS  
3.2" HD

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**Canon EOS M10**

18.0 MEGA PIXELS  
Wi-Fi

Body Only + 15-45 IS STM  
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Body Only + 18-55 IS STM Viewfinder kit  
**£438.00 £579.00**

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**Canon EOS 700D**

18.0 MEGA PIXELS

Body Only + 18-55 IS STM  
**£379.00 £449.00**

Add a Canon BG-E8 battery grip for only £109.00

**Nikon D5500**

24.1 MEGA PIXELS

Our price + 18-55mm  
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**Nikon D7200**

24.2 MEGA PIXELS  
6 FPS

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**Nikon D610**

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5 FPS

Body Only + 24-85 VR  
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5 FPS

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**Canon EOS 760D**

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5 FPS

Body Only See website for lenses  
**£549.00**

Add a Canon EOS 760D guide book for only £14.99

**Canon EOS 5DsR**

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Full HD

Body Only See website for lenses  
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20.2 MEGA PIXELS  
16 FPS  
3.2" 4K

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24mm f/1.4L Mk II USM	<b>£1,199.00</b>	200mm f/2.8L USM/2	<b>£569.00</b>
24mm f/2.8 IS USM	<b>£455.00</b>	300mm f/2.8L USM IS II	<b>£4,799.00</b>
EF-S 24mm f/2.8 STM	<b>£129.00</b>	300mm f/4.0L USM IS	<b>£959.00</b>
28mm f/1.8 USM	<b>£379.00</b>	400mm f/2.8L USM IS II	<b>£7,698.00</b>
28mm f/2.8 IS USM	<b>£389.00</b>	400mm f/4.0L IS II	<b>£6,999.00</b>
35mm f/1.4L USM	<b>£989.00</b>	400mm f/5.6L USM	<b>£889.00</b>
35mm f/1.4L II USM	<b>£1,799.99</b>	500mm f/4.0L IS Mk II	<b>£6,899.00</b>
35mm f/2.0 IS USM	<b>£399.00</b>	600mm f/4.0L IS Mk II	<b>£8,895.00</b>
40mm f/2.8 STM	<b>£129.00</b>	800mm f/5.6L IS USM	<b>£9,899.00</b>
50mm f/1.2 L USM	<b>£995.00</b>	TSE 17mm f/4.0L	<b>£1,599.00</b>
50mm f/1.4 USM	<b>£237.00</b>	TSE 24mm f/3.5L II	<b>£1,479.00</b>
50mm f/1.8 II	<b>£88.00</b>	TSE 45mm f/2.8	<b>£1,099.00</b>
50mm f/1.8 STM	<b>£107.00</b>	TSE 90mm f/2.8	<b>£1,124.00</b>
50mm f/2.5 Macro	<b>£201.00</b>	8-15mm f/4L Fisheye USM	<b>£915.00</b>
EF-S 60mm f/2.8 Macro	<b>£314.00</b>	EF-S 10-18mm IS STM	<b>£189.00</b>
MP-E 65mm f/2.8	<b>£853.00</b>	EF-S 10-22mm f/3.5-4.5	<b>£410.00</b>
85mm f/1.2L II USM	<b>£1,499.00</b>	EF 11-24mm f/4L USM	<b>£2,799.00</b>
85mm f/1.8 USM	<b>£237.00</b>	EF-S 15-85mm f/3.5-5.6 IS	<b>£531.00</b>
100mm f/2 USM	<b>£358.00</b>	16-35mm f/2.8L II USM	<b>£1,064.00</b>
100mm f/2.8 USM Macro	<b>£373.00</b>	16-35mm f/4.0L IS USM	<b>£721.00</b>
100mm f/2.8L Macro IS	<b>£635.00</b>	17-40mm f/4.0L USM	<b>£549.00</b>
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AF-D 14mm f/2.8D	<b>£1,199.00</b>	AF-S 85mm f/1.8G	<b>£399.00</b>
AF-D 16mm f/2.8D Fisheye	<b>£625.00</b>	AF-S 85mm f/1.4G	<b>£1,149.00</b>
AF-S 20mm f/1.8G ED	<b>£579.00</b>	AF-S 105mm f/2.8G VR	<b>£659.00</b>
AF-D 20mm f/2.8	<b>£463.00</b>	AF-DC 105mm f/2.8 Nikkor	<b>£805.00</b>
AF-D 24mm f/2.8D	<b>£369.00</b>	AF-D 135mm f/2.0D	<b>£1,029.00</b>
AF-S Nikkor 24mm f/1.4G	<b>£1,379.00</b>	AF-D 180mm f/2.8 IF ED	<b>£695.00</b>
AF-D 28mm f/2.8	<b>£245.00</b>	AF-D 200mm f/4.0 IF ED	<b>£1,179.00</b>
AF-S 28mm f/1.8G	<b>£495.00</b>	AF-S 200mm f/2.8G ED VR II	<b>£4,099.00</b>
AF-S 35mm f/1.4G	<b>£1,295.00</b>	AF-S 300mm f/2.8G ED VR II	<b>£3,999.00</b>
35mm f/2 AF Nikkor D	<b>£255.00</b>	AF-S 300mm f/4.0 D IF ED	<b>£999.00</b>
AF-S 35mm f/1.8G ED	<b>£399.00</b>	AF-S 300mm f/4E PF ED VR	<b>£1,499.00</b>
AF-S 35mm f/1.8G DX	<b>£151.00</b>	AF-S 400mm f/2.8G FL ED VR	<b>£8,999.00</b>
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AF 50mm f/1.4D	<b>£244.00</b>	AF-S 500mm f/4E FL ED VR	<b>£8,149.99</b>
AF-S 50mm f/1.4G	<b>£349.00</b>	AF-S 600mm f/4E FL ED VR	<b>£9,649.99</b>
AF-D 50mm f/1.8	<b>£109.00</b>	AF-S 800mm f/5.6E FL ED VR	<b>£12,990.00</b>
AF-S 50mm f/1.8G	<b>£179.00</b>	AF-S 10-24mm f/3.5-4.5G	<b>£639.00</b>
AF-S 58mm f/1.4G	<b>£1,135.00</b>	AF-S 12-24mm f/4G IF-ED	<b>£839.00</b>
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AF-S 60mm f/2.8G Micro ED	<b>£439.00</b>	AF-S 16-35mm f/4G ED VR	<b>£829.00</b>
AF-S 16-80mm f/2.8-4E ED VR	<b>£769.00</b>	AF-S 16-85mm f/3.5-5.6G	<b>£499.00</b>
AF-S 17-35mm f/2.8 IF ED	<b>£1,347.00</b>	AF-S 17-55mm f/2.8G DX	<b>£979.00</b>
AF-S 18-35mm f/3.5-4.5G	<b>£519.00</b>	AF-S 18-35mm f/3.5-4.5G	<b>£519.00</b>
AF-S 18-105mm VR	<b>£204.00</b>	AF-S 18-140mm ED DX VR	<b>£429.00</b>
AF-S 18-140mm ED DX VR II	<b>£534.00</b>	AF-S 18-200mm ED DX VR II	<b>£549.00</b>
AF-S 18-300mm f/3.5-6.3 VR	<b>£549.00</b>	AF-S 24-70mm f/2.8G ED	<b>£1,199.00</b>
AF-S 24-70mm f/2.8G ED VR	<b>£1,849.00</b>	AF-S 24-70mm f/2.8E ED VR	<b>£359.00</b>
AF-S 24-85mm VR	<b>£549.00</b>	AF-S 24-120mm f/4G ED VR	<b>£849.00</b>
AF-S 28-300mm f/4.0 ED VR	<b>£699.00</b>	AF-S 28-300mm IF ED VR	<b>£429.00</b>
AF-S 55-200mm f/4-5.6G VR II	<b>£229.00</b>	AF-D 80-400mm ED VR	<b>£939.00</b>
AF-S 70-200mm f/4.0 ED VR	<b>£999.00</b>	AF-S 80-400mm ED VR	<b>£1,799.00</b>
AF-S 70-300mm IF ED VR	<b>£429.00</b>	AF-S 200-400mm VR II	<b>£5,199.00</b>

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18.2 MEGA PIXELS  
30x

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20.1 MEGA PIXELS  
2.9x

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24.3 MEGA PIXELS  
11 FPS

Body Only + 16-50mm  
**£439.00 £489.00**

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24mm f/2.0 Carl Zeiss T*	<b>£949.00</b>	24-70mm f/4 FE Vario-Tessar T*	<b>£805.00</b>
50mm f/1.8 OSS	<b>£199.00</b>	24-240mm f/3.5-6.3 FE OSS	<b>£749.00</b>
55mm f/1.8 FE Sonnar T* ZA	<b>£618.00</b>	28-70mm f/3.5-5.6 FE OSS	<b>£449.00</b>
90mm f/2.8 Macro G FE OSS	<b>£969.00</b>	28-135mm f/4 G FE PZ OSS	<b>£1,899.00</b>
10-18mm f/4 OSS	<b>£629.00</b>	55-210mm f/4.5-6.3 OSS	<b>£239.00</b>
16-50mm f/3.5-5.6 OSS	<b>£259.00</b>	70-200mm f/4 G FE OSS	<b>£999.00</b>
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35mm f/1.8 DT	<b>£149.00</b>		
50mm f/1.4 Carl Zeiss	<b>£1,099.00</b>		
11-18mm f/4.5-5.6 DT	<b>£509.00</b>		
16-35mm f/2.8 Carl Zeiss T*	<b>£1,399.00</b>		
24-70mm f/2.8 II Carl Zeiss T*	<b>£1,799.00</b>		
55-200mm f/4.0-5.6 SAM DT	<b>£179.00</b>		
70-200mm f/2.8 G SSM II	<b>£2,199.00</b>		

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The K-1 features a 36.4 megapixel full-frame sensor with an AA filter simulator, Full HD video, a new SR II 5-axis shake reduction mechanism, and is compatible with numerous lenses.

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 5 FPS  
 3.2" LCD  
 IS  
 HD

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Body Only + 35mm f/2  
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**Olympus E-M1**

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 8 FPS  
 3.0" LCD  
 IS  
 HD

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**£949.00\***

Add the MS2E mic for £279

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Body only + 14-42mm  
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Body only + 14-42mm  
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**NEW!**

**NEW & COMING SOON!**  
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+ 14-42mm  
**£369.00\***

+ 14-42mm  
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Add the BLC12 batt for £49

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**NEW!**

**NEW & COMING SOON!**  
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 10-20mm f/4.5-6.3 EX DC **£279.00**  
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 18-35mm f/1.8 DC HSM **£549.00**  
 18-200mm f/3.5-6.3 DC OS HSM **£249.00**  
 18-250mm DC Macro OS HSM **£279.00**  
 18-300mm f/3.5-6.3 DC Macro **£349.00**  
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 150-600mm f/5.6-6.3 DG | S **£1,199.00**  
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**NEW!**

**NEW & COMING SOON!**  
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Available in Canon, Nikon and Sony fits

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**FREE** Tamron Zoomster bag with this lens (whilst stock lasts)

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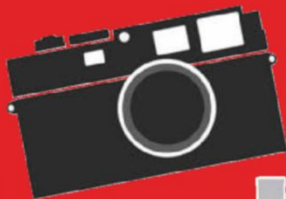
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28mm F1.8 AF	Unused £99
50mm F2.8 EX DG Macro	E++ £149
70-200mm F2.8 EX APO HSM	E+ / E++ £219 - £249
70-210mm F2.8 Apo	E+ £99
70-300mm F4-5.6 Apo Macro	E++ £49
70-300mm F4-5.6 DG	E++ £49
70mm F2.8 EX DG Macro	E++ £189
85mm F1.4 EX DG HSM	E++ £479
100-300mm F4 Apo EX HSM	E++ £249
105mm F2.8 EX DG Macro	E+ £159
105mm F2.8 EX Macro	E+ / E++ £149 - £169
120-300mm F2.8 EX DG OS HSM S	E++ £1,649
120-400mm F4.5-5.6 APO DG OS HSM	E++ £379
135-400mm F4.5-5.6 Apo	E++ £179
170-500mm F5.6-6.3 Apo	E+ / E++ £149 - £299
300mm F2.8 Apo	Unused £299
300mm F2.8 Apo DG HSM	E++ £1,299
300mm F2.8 Apo EX DG HSM	E++ £1,549
500mm F4.5 Apo EX HSM	E++ £1,749

Canon Manual

T90 Body + Databack	E+ £119
T90 Body Only	E+ £69 - £89
F1NAE Black Body Only	Exc £159
F1N Black Body Only	E+ £159
F1 Black Body Only	As Seen / E+ £89 - £129
A1 Black + 50mm F1.8	E+ £69
A1 Black Body Only	Exc / E+ £49 - £69
AE1 Black Body Only	Exc £49
AE1 Chrome Body Only	E+ £39 - £59
AT1 Body + Winder A	Exc £39
AV1 Black Body Only	E+ £49
AV1 Chrome + Winder A	Exc £39
AV1 Chrome Body Only	E+ £49
FTb QL Chrome Body Only	E+ £59
Pellix + 50mm F1.8	As Seen £69
20mm F3.5 Macrophoto Lens	E++ £149
28-55mm F3.5-4.5 FD	E+ £35
28mm F2.8 FD	E+ / Unused £29 - £59
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50mm F3.5 FD + FD25 Tube	E+ £79
50mm F3.5 FD Macro	E++ £69
70-150mm F4.5 FD	E+ £19
70-210mm F4 FD	Exc / Unused £29 - £89
75-200mm F4.5 FD	Exc / E++ £19 - £49
80-200mm F4 B/lock	E++ £59
80-200mm F4 FD	E++ £79
85mm F2.8 FD Soft Focus	E+ £249
100-300mm F5.6 FD	E+ / Unused £59 - £99
100mm F2.8 B/lock	E+ £65
100mm F4 FD Macro + Tube	Unused £199
100mm F4 Macro B/lock	Exc £59
135mm F3.5 B/lock	E+ £29
135mm F3.5 FD	E+ £19
200mm F2.8 FD	E+ / E++ £149
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300mm F5.6 FD	E+ / Mint-£69 - £79

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G2 Millennium Kit	E++ £1,450
G2 + 45mm F2 + TLA140	E++ £549
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G1 Body only + GA1 Mount Adapter	E+ / E++ £169 - £179
G1 Body Only + GA1 Mount Adapter	E+ £199
28mm F2.8 G	E+ / E++ £199 - £249
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90mm F2.8 G	E+ / E++ £129 - £229
TLA140 Flash	As Seen / Mint-£20 - £49
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Powershot G9 + Housing & Flash	E+ £149
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Finepix F11	E+ £29
Finepix HS10	E++ £79
Finepix JX500	E++ £29
Finepix S	E+ £35
Finepix S100FS	As Seen £79
Finepix S200 EXR	As Seen £59
Finepix S2950	E+ £59
Finepix S2980	E+ £39
Finepix S4500	Mint-£29
Finepix S8000 FD	E+ £29
Finepix XP170 - Orange	Mint-£79
Finepix Z100FD	As Seen £19
Finepix Z200FD	E++ £29
Finepix HS30EXR	E++ £119
Finepix X10 Black	E++ £159
Finepix X20	E++ £199
Finepix X100S Black	Mint-£479
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Leica Digilux 3 + 14-50mm	E+ £349
Digilux 3 Body Only	E+ £249
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Coolpix 950	As Seen £19
Coolpix 990	As Seen £219
Coolpix 995	E+ £49
Coolpix A	Mint-£279
Coolpix L27	Mint-£219
Coolpix L3	Mint-£139
Coolpix L320	Mint-£779
Coolpix SX400	E++ £69
Coolpix P300	Mint-£109
Coolpix P90	Mint-£449
Coolpix S4000	E++ £49
Rollei Compactline 150	As Seen £



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EOS 20D Body Only.....As Seen £69  
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EOS 5D MKII Body Only.....As Seen / E++ £499 - £819  
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D700 Body Only.....E++ £529  
D610 Body Only.....E++ £699 - £749  
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D300 Body Only.....E++ £199 - £249  
D5300 Body Only.....Mint- £289  
D5100 Body Only.....E++ £169  
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D80 Body Only.....Exc / E++ £99  
D70 Body Only.....As Seen £49 - £59  
D50 Body Only.....E++ £59

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E410 + 40-150mm.....E++ £119  
E420 + 14-42mm.....E++ £149  
E420 + 17.5-45mm + 40-150mm.....E++ £149  
E420 Body Only.....E++ £99  
E450 + 14-42mm.....E++ £129  
E520 + 14-42mm.....E++ £149  
E600 Body + HLD-5 Grip.....Mint- £299  
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H4D Complete (60MP).....E++ £11,499  
H4D Body Prism (50MP).....E++ £6,499  
H3DII Complete (50MP).....E++ £5,499  
H3DII Complete (39MP).....E++ £3,800 - £3,900  
28mm F4 HCD.....E++ / Mint- £2,189 - £2,450  
35mm F3.5 HC.....E++ £1,389  
50-110mm F3.5-4.5 HC.....E++ £1,499  
50mm F3.5 HC.....E++ £1,199  
120mm F4 HC Macro.....E++ / E++ £1,649  
150mm F3.2 HC.....Mint- £1,199  
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1.7x H Converter.....E++ / Mint- £589 - £599

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205FCC Complete + PMS Prism + Winder F.....E++ £2,499  
205TCC Body + WLF + Kapture HA-001.....E++ £1,749  
Arc Body + 45mm Apo + Accs.....E++ £1,950  
SWCM Complete.....E++ £349  
Flex Outfit.....E++ / Mint- £899 - £939  
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SWC + Finder.....E++ £789 - £1,199  
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503CX Black Only + WLF.....E++ £449  
503CX Chrome Body Only.....E++ £499  
500CM Complete.....As Seen £499  
500CM Gold Edition.....Unused £3,999  
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50mm F4 C Chrome.....As Seen £89  
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M Monochrom Black Body Only.....E++ / Mint £3,600 - £3,889  
M (240) Black Body Only.....E++ / E++ £3,349 - £3,349  
M (240) Chrome Body Only.....E++ / E++ £3,199 - £3,349  
M + 35mm F1.4 Asph 60th Edition Set.....Mint £8,979  
M9 Anthracite Body Only.....E++ / Mint £2,949 - £2,979  
M9 Steel Body Only.....E++ £2,299  
M8 Black Grey Body Only.....E++ / E++ £1,999 - £2,399  
M8 Chrome Body Only.....E++ £849  
M8 Chrome Body Only.....E++ £699  
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18mm F3.8 Asph M Black.....Mint- £1,549  
21mm F2.8 Asph M Black.....E++ / Mint- £1,449 - £1,499  
21mm F2.8 Asph M Black 6bit.....E++ £1,499  
21mm F2.8 M Black.....E++ / E++ £849 - £1,199  
21mm F3.4 Black.....E++ £1,499 - £1,799  
21mm F4 Chrome + Finder.....E++ £1,149  
24mm F1.4 Asph M - Black.....Exc / E++ £3,389  
24mm F2.8 Asph M Black 6bit.....Exc / E++ £989 - £1,349  
24mm F2.8 Asph M Black 6bit.....E++ £1,489  
24mm F3.8 Asph M Black.....Mint- £1,189 - £1,199  
28/35/50 F4 Tri Elmar.....E++ £2,399  
28mm F2 Asph M Black 6bit.....E++ £1,589  
28mm F2.8 Asph M Black 6bit.....Mint- £1,149  
28mm F2.8 M Black.....E++ / E++ £649 - £689  
35mm F1.4 Asph M Black.....E++ £1,689  
35mm F1.4 Asph M Black 6bit.....E++ / Mint- £2,499 - £2,749  
35mm F2 Asph M Chrome.....E++ £1,289  
35mm F2 Black.....E++ £799  
35mm F2.4 Asph M Black 6bit.....Mint- £1,149  
35mm F2.5 M Black 6bit.....E++ £829  
50mm F0.95 Asph M - Black.....Mint- £6,399  
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50mm F1.4 Black.....E++ £1,299  
50mm F1.4 Chrome.....E++ £689  
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50mm F2 M Black.....Exc £499 - £699  
50mm F2 M Black 6bit.....Mint- £1,149  
50mm F2 M Chrome.....E++ £989  
50mm F2 Rigid Chrome.....Exc / E++ £349 - £449  
50mm F2.4 M Black 6bit.....E++ £1,999  
50mm F2.8 Elmar.....E++ £289 - £299  
50mm F2.8 M Black.....E++ £549  
50mm F2.8 M Chrome.....E++ £549  
50mm F3.5 Elmar.....E++ / E++ £249 - £299  
50mm F3.5 Elmar + 16464k Tube.....E++ £349  
75mm F2 Apo M Black 6bit.....E++ / Mint- £1,789 - £1,849  
75mm F2.5 M Black 6bit.....E++ / Mint- £749  
90mm F2 Apo M Black.....E++ £1,699  
90mm F2 Apo M Black 6bit.....E++ £1,879  
90mm F2 Black.....E++ £639  
90mm F2 M Black.....E++ £799  
90mm F2 M Chrome.....E++ £949  
90mm F2.4 M Black 6bit + Hood.....Mint- £1,249  
90mm F2.5 Black 6 BIT + Hood.....E++ / Mint- £799 - £889  
90mm F2.5 M Black 6bit.....E++ £789  
90mm F2.8 Black.....E++ £399  
90mm F2.8 Chrome.....As Seen / E++ £179 - £299  
90mm F2.8 Chrome (Compact).....Mint- £699  
90mm F2.8 M Black.....E++ / E++ £699 - £799

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645AF Complete + P45.....E++ £5,989  
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150mm F4 C Soft Focus.....E++ / E++ £129  
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180mm F4.5 K-LA.....E++ £169  
250mm F4.5.....As Seen / E++ £79 - £149

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Pro Body + WLF + 120 Mag.....E++ £249  
37mm F4.5 Fisheye.....E++ £399  
50mm F4.5.....Exc / E++ £249 - £350  
50mm F4.5 W.....E++ £189  
65mm F4 L-A.....E++ £249  
75mm F4.5 Shift W.....E++ £399

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AE Prism Finder.....E++ £179  
PD Prism Finder.....E++ £99


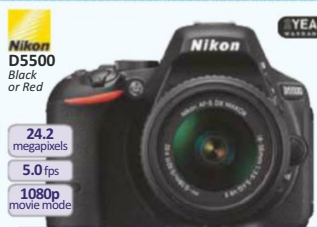






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F6 Body Only.....E++ / E++ £689 - £699  
F5 Anniversary Body Only.....E++ £649  
F5 Body + DA-30 Action Finder.....E++ £349  
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F100 Body + MF29 Back + Grip.....E++ £149  
F100 Body Only.....E++ £149  
F80 Chrome Body Only.....E++ £39  
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10-24mm F3.5-4.5 G AFS DX.....E++ £439  
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18-140mm F3.5-5.6 AF-S G ED VR DX.....Mint- £279  
18-200mm F3.5-5.6 G AFS DX VR.....E++ £159  
18-200mm F3.5-5.6 G AFS DX VR II.....E++ £349  
18-200mm F3.5-5.6 XR Di II Tamron.....E++ £99  
18-270mm F3.5-6.3 Di II VC PZD Tamron.....E++ £149  
18-35mm F3.5-4.5 AFD.....E++ / Mint- £249  
18-55mm F3.5-5.6 G AFS VR II.....E++ £69  
18-70mm F3.5-4.5 G AFS ED DX.....E++ £99 - £129  
18mm F2.8 AFD.....E++ £599  
18mm F3.5 ZF.2 Zeiss.....E++ £699  
20-35mm F2.8 AFD.....E++ £449  
20-35mm F2.8 ATX Pro Tokina.....E++ £269  
20mm F2.8 AFD.....E++ £279 - £319  
20mm F3.5 Color Skopar SLII Voigtlander.....Mint- £279  
24-120mm F4 AFS G ED VR.....E++ / Mint- £499 - £529  
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25mm F2.8 ZF.2 Zeiss.....E++ £499 - £549  
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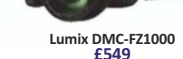
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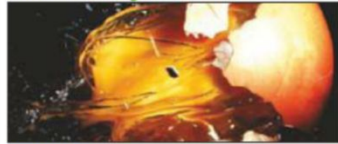
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<b>PGI9</b> <b>Pixma Pro 9500</b> Originals: Set of 10 Colours 14ml each Set of 10 Colours 14ml each	<del>£84.99</del> <b>£8.99</b> <del>£44.99</del> <b>£4.99</b>	<b>No.24</b> <b>Elephant Inks</b> Originals: No.24 Set of 6 No.24 Colours 4.6ml each No.24XL Set of 6 No.24XL Colours 8.7ml each	<b>£41.99</b> <b>£7.99</b> <b>£64.99</b> <b>£11.99</b>
<b>More Canon Inks...</b> Originals: PGI520/CLI521 Set of 5 PGI520 Black 19ml CLI521 Colours 9ml PGI525/CLI526 Set of 5 PGI525 Black 19ml CLI526 Colours 9ml PGI550/CLI551 Set of 5 PGI550 Black 15ml CLI551 Colours 7ml PGI550/CLI551XL Set of 5 PGI550XL Black 22ml CLI551XL Colours 11ml PG540 Black 8ml PG540XL Black 21ml CLI541 Colour 8ml PG541XL Colour 15ml PG545XL Black 15ml PG546XL Colour 13ml	<b>£42.99</b> <b>£9.99</b> <b>£8.99</b> <b>£42.99</b> <b>£13.99</b> <b>£8.99</b> <b>£37.99</b> <b>£9.99</b> <b>£7.99</b> <b>£54.99</b> <b>£11.99</b> <b>£10.99</b> <b>£10.99</b> <b>£15.99</b> <b>£13.99</b> <b>£15.99</b> <b>£13.99</b> <b>£15.99</b>	<b>Compatibles:</b> No.26 Set of 4 No.26 Black 6.2ml No.26 Colours 4.5ml each No.26XL Set of 4 No.26XL Black 12.1ml No.26XL Colours 9.7ml each	<b>£29.99</b> <b>£8.99</b> <b>£7.99</b> <b>£49.99</b> <b>£14.99</b> <b>£13.99</b>
<b>Compatibles:</b> PGI5 Black 27ml CLI8 Colours 13ml PGI5/CLI8 Set of 5 PGI520 Black 19ml CLI521 Colours 9ml PGI520/CLI521 Set of 5 PGI525 Black 19ml CLI526 Colours 9ml PGI525/CLI526 Set of 5 PGI550XL Black 25ml CLI551XL Colours 12ml PGI550/CLI551XL Set of 5 BCI6 Colours 15ml PG40 Black 28ml CLI41 Colour 24ml PG50 Black 28ml CLI51 Colour 24ml PG510 Black 11ml CLI511 Colour 11ml PG512 Black 18ml CLI513 Colour 15ml PG540XL Black 21ml CLI541XL Colour 15ml PG545XL Black 15ml PG546XL Black 21ml	<b>£4.99</b> <b>£3.99</b> <b>£19.99</b> <b>£4.99</b> <b>£3.99</b> <b>£19.99</b> <b>£4.99</b> <b>£19.99</b> <b>£4.99</b> <b>£19.99</b> <b>£2.99</b> <b>£12.99</b> <b>£16.99</b> <b>£12.99</b> <b>£14.99</b> <b>£13.99</b> <b>£15.99</b> <b>£13.99</b> <b>£15.99</b> <b>£13.99</b> <b>£14.99</b> <b>£11.99</b> <b>£12.99</b>	<b>No.26</b> <b>Polar Bear Inks</b> Originals: No.26 Set of 4 No.26 Black 6.2ml No.26 Colours 4.5ml each No.26XL Set of 4 No.26XL Black 12.1ml No.26XL Colours 9.7ml each	<b>£14.99</b> <b>£3.99</b> <b>£3.99</b>
<b>Compatibles:</b> PGI5 Black 27ml CLI8 Colours 13ml PGI5/CLI8 Set of 5 PGI520 Black 19ml CLI521 Colours 9ml PGI520/CLI521 Set of 5 PGI525 Black 19ml CLI526 Colours 9ml PGI525/CLI526 Set of 5 PGI550XL Black 25ml CLI551XL Colours 12ml PGI550/CLI551XL Set of 5 BCI6 Colours 15ml PG40 Black 28ml CLI41 Colour 24ml PG50 Black 28ml CLI51 Colour 24ml PG510 Black 11ml CLI511 Colour 11ml PG512 Black 18ml CLI513 Colour 15ml PG540XL Black 21ml CLI541XL Colour 15ml PG545XL Black 15ml PG546XL Black 21ml	<b>£4.99</b> <b>£3.99</b> <b>£19.99</b> <b>£4.99</b> <b>£3.99</b> <b>£19.99</b> <b>£4.99</b> <b>£19.99</b> <b>£4.99</b> <b>£19.99</b> <b>£2.99</b> <b>£12.99</b> <b>£16.99</b> <b>£12.99</b> <b>£14.99</b> <b>£13.99</b> <b>£15.99</b> <b>£13.99</b> <b>£15.99</b> <b>£13.99</b> <b>£14.99</b> <b>£11.99</b> <b>£12.99</b>	<b>T0481-T0486</b> <b>Seahorse Inks</b> Originals: Set of 6 Colours 13ml each Set of 6 Colours 13ml each Set of 6 Colours 13ml each	<b>£69.99</b> <b>£16.99</b> <b>£19.99</b> <b>£4.99</b> <b>£3.99</b>
<b>Compatibles:</b> PGI5 Black 27ml CLI8 Colours 13ml PGI5/CLI8 Set of 5 PGI520 Black 19ml CLI521 Colours 9ml PGI520/CLI521 Set of 5 PGI525 Black 19ml CLI526 Colours 9ml PGI525/CLI526 Set of 5 PGI550XL Black 25ml CLI551XL Colours 12ml PGI550/CLI551XL Set of 5 BCI6 Colours 15ml PG40 Black 28ml CLI41 Colour 24ml PG50 Black 28ml CLI51 Colour 24ml PG510 Black 11ml CLI511 Colour 11ml PG512 Black 18ml CLI513 Colour 15ml PG540XL Black 21ml CLI541XL Colour 15ml PG545XL Black 15ml PG546XL Black 21ml	<b>£4.99</b> <b>£3.99</b> <b>£19.99</b> <b>£4.99</b> <b>£3.99</b> <b>£19.99</b> <b>£4.99</b> <b>£19.99</b> <b>£4.99</b> <b>£19.99</b> <b>£2.99</b> <b>£12.99</b> <b>£16.99</b> <b>£12.99</b> <b>£14.99</b> <b>£13.99</b> <b>£15.99</b> <b>£13.99</b> <b>£15.99</b> <b>£13.99</b> <b>£14.99</b> <b>£11.99</b> <b>£12.99</b>	<b>T0541-T0549</b> <b>Frog Inks</b> Originals: Set of 8 Colours 13ml each Set of 8 Colours 13ml each Set of 8 Colours 13ml each	<b>£105.99</b> <b>£14.99</b> <b>£19.99</b> <b>£4.99</b> <b>£3.99</b>
<b>Compatibles:</b> PGI5 Black 27ml CLI8 Colours 13ml PGI5/CLI8 Set of 5 PGI520 Black 19ml CLI521 Colours 9ml PGI520/CLI521 Set of 5 PGI525 Black 19ml CLI526 Colours 9ml PGI525/CLI526 Set of 5 PGI550XL Black 25ml CLI551XL Colours 12ml PGI550/CLI551XL Set of 5 BCI6 Colours 15ml PG40 Black 28ml CLI41 Colour 24ml PG50 Black 28ml CLI51 Colour 24ml PG510 Black 11ml CLI511 Colour 11ml PG512 Black 18ml CLI513 Colour 15ml PG540XL Black 21ml CLI541XL Colour 15ml PG545XL Black 15ml PG546XL Black 21ml	<b>£4.99</b> <b>£3.99</b> <b>£19.99</b> <b>£4.99</b> <b>£3.99</b> <b>£19.99</b> <b>£4.99</b> <b>£19.99</b> <b>£4.99</b> <b>£19.99</b> <b>£2.99</b> <b>£12.99</b> <b>£16.99</b> <b>£12.99</b> <b>£14.99</b> <b>£13.99</b> <b>£15.99</b> <b>£13.99</b> <b>£15.99</b> <b>£13.99</b> <b>£14.99</b> <b>£11.99</b> <b>£12.99</b>	<b>T0591-T0599</b> <b>Lily Inks</b> Originals: Set of 8 Colours 13ml each Set of 8 Colours 13ml each Set of 8 Colours 13ml each	<b>£89.99</b> <b>£11.99</b> <b>£27.99</b> <b>£3.99</b> <b>£3.99</b>
<b>Compatibles:</b> PGI5 Black 27ml CLI8 Colours 13ml PGI5/CLI8 Set of 5 PGI520 Black 19ml CLI521 Colours 9ml PGI520/CLI521 Set of 5 PGI525 Black 19ml CLI526 Colours 9ml PGI525/CLI526 Set of 5 PGI550XL Black 25ml CLI551XL Colours 12ml PGI550/CLI551XL Set of 5 BCI6 Colours 15ml PG40 Black 28ml CLI41 Colour 24ml PG50 Black 28ml CLI51 Colour 24ml PG510 Black 11ml CLI511 Colour 11ml PG512 Black 18ml CLI513 Colour 15ml PG540XL Black 21ml CLI541XL Colour 15ml PG545XL Black 15ml PG546XL Black 21ml	<b>£4.99</b> <b>£3.99</b> <b>£19.99</b> <b>£4.99</b> <b>£3.99</b> <b>£19.99</b> <b>£4.99</b> <b>£19.99</b> <b>£4.99</b> <b>£19.99</b> <b>£2.99</b> <b>£12.99</b> <b>£16.99</b> <b>£12.99</b> <b>£14.99</b> <b>£13.99</b> <b>£15.99</b> <b>£13.99</b> <b>£15.99</b> <b>£13.99</b> <b>£14.99</b> <b>£11.99</b> <b>£12.99</b>	<b>T0871-T0879</b> <b>Flamingo Inks</b> Originals: Set of 8 Colours 11.4ml each Set of 8 Colours 11.4ml each Set of 8 Colours 11.4ml each	<b>£66.99</b> <b>£9.99</b> <b>£27.99</b> <b>£3.99</b> <b>£3.99</b>
<b>Compatibles:</b> PGI5 Black 27ml CLI8 Colours 13ml PGI5/CLI8 Set of 5 PGI520 Black 19ml CLI521 Colours 9ml PGI520/CLI521 Set of 5 PGI525 Black 19ml CLI526 Colours 9ml PGI525/CLI526 Set of 5 PGI550XL Black 25ml CLI551XL Colours 12ml PGI550/CLI551XL Set of 5 BCI6 Colours 15ml PG40 Black 28ml CLI41 Colour 24ml PG50 Black 28ml CLI51 Colour 24ml PG510 Black 11ml CLI511 Colour 11ml PG512 Black 18ml CLI513 Colour 15ml PG540XL Black 21ml CLI541XL Colour 15ml PG545XL Black 15ml PG546XL Black 21ml	<b>£4.99</b> <b>£3.99</b> <b>£19.99</b> <b>£4.99</b> <b>£3.99</b> <b>£19.99</b> <b>£4.99</b> <b>£19.99</b> <b>£4.99</b> <b>£19.99</b> <b>£2.99</b> <b>£12.99</b> <b>£16.99</b> <b>£12.99</b> <b>£14.99</b> <b>£13.99</b> <b>£15.99</b> <b>£13.99</b> <b>£15.99</b> <b>£13.99</b> <b>£14.99</b> <b>£11.99</b> <b>£12.99</b>	<b>T0961-T0969</b> <b>Husky Inks</b> Originals: Set of 8 Colours 11.4ml each Set of 8 Colours 11.4ml each Set of 8 Colours 11.4ml each	<b>£69.99</b> <b>£8.99</b> <b>£27.99</b> <b>£3.99</b> <b>£3.99</b>
<b>Compatibles:</b> PGI5 Black 27ml CLI8 Colours 13ml PGI5/CLI8 Set of 5 PGI520 Black 19ml CLI521 Colours 9ml PGI520/CLI521 Set of 5 PGI525 Black 19ml CLI526 Colours 9ml PGI525/CLI526 Set of 5 PGI550XL Black 25ml CLI551XL Colours 12ml PGI550/CLI551XL Set of 5 BCI6 Colours 15ml PG40 Black 28ml CLI41 Colour 24ml PG50 Black 28ml CLI51 Colour 24ml PG510 Black 11ml CLI511 Colour 11ml PG512 Black 18ml CLI513 Colour 15ml PG540XL Black 21ml CLI541XL Colour 15ml PG545XL Black 15ml PG546XL Black 21ml	<b>£4.99</b> <b>£3.99</b> <b>£19.99</b> <b>£4.99</b> <b>£3.99</b> <b>£19.99</b> <b>£4.99</b> <b>£19.99</b> <b>£4.99</b> <b>£19.99</b> <b>£2.99</b> <b>£12.99</b> <b>£16.99</b> <b>£12.99</b> <b>£14.99</b> <b>£13.99</b> <b>£15.99</b> <b>£13.99</b> <b>£15.99</b> <b>£13.99</b> <b>£14.99</b> <b>£11.99</b> <b>£12.99</b>	<b>T1571-T1579</b> <b>Turtle Inks</b> Originals: Set of 8 Colours 25.9ml each Set of 8 Colours 25.9ml each	<b>£149.99</b> <b>£18.99</b> <b>£169.99</b> <b>£18.99</b>
<b>Compatibles:</b> PGI5 Black 27ml CLI8 Colours 13ml PGI5/CLI8 Set of 5 PGI520 Black 19ml CLI521 Colours 9ml PGI520/CLI521 Set of 5 PGI525 Black 19ml CLI526 Colours 9ml PGI525/CLI526 Set of 5 PGI550XL Black 25ml CLI551XL Colours 12ml PGI550/CLI551XL Set of 5 BCI6 Colours 15ml PG40 Black 28ml CLI41 Colour 24ml PG50 Black 28ml CLI51 Colour 24ml PG510 Black 11ml CLI511 Colour 11ml PG512 Black 18ml CLI513 Colour 15ml PG540XL Black 21ml CLI541XL Colour 15ml PG545XL Black 15ml PG546XL Black 21ml	<b>£4.99</b> <b>£3.99</b> <b>£19.99</b> <b>£4.99</b> <b>£3.99</b> <b>£19.99</b> <b>£4.99</b> <b>£19.99</b> <b>£4.99</b> <b>£19.99</b> <b>£2.99</b> <b>£12.99</b> <b>£16.99</b> <b>£12.99</b> <b>£14.99</b> <b>£13.99</b> <b>£15.99</b> <b>£13.99</b> <b>£15.99</b> <b>£13.99</b> <b>£14.99</b> <b>£11.99</b> <b>£12.99</b>	<b>T7601-T7609</b> <b>Killer Whale</b> Originals: Set of 9 Colours 25.9ml each	<b>£169.99</b> <b>£18.99</b>

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Frisco 12x8 seven colours £4.59  
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Frisco A3 seven colours £8.99




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Emilia 7x5 two colours £5.99  
Emilia 8x6 two colours £5.99  
Emilia 10x8 two colours £7.99  
Emilia 12x8 two colours £8.99  
Rio 6x4 four colours £5.99  
Rio 7x5 four colours £6.99  
Rio 8x6 four colours £7.99  
Rio 10x8 four colours £8.99  
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Grace 6x4 200 photos £9.99  
Grace 6x4 300 photos £14.99  
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Grace 7x5 200 photos £13.99  
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<b>T0711-T0714</b> <b>Cheetah Inks</b>			<b>Originals:</b>
<b>Set of 4</b>	<del>£32.99</del>	No.38 Colours 27ml each	<b>£26.99</b>
<b>Black 7.4ml</b>	<del>£8.99</del>	No.62XL Black 12ml	<b>£21.99</b>
<b>Colours 5.5ml each</b>	<del>£8.99</del>	No.62XL Colour 11.5ml	<b>£23.99</b>
<b>Compatibles:</b>		No.300 Black 4ml	<b>£10.99</b>
<b>Set of 4</b>	<del>£14.99</del>	No.300 Colour 4ml	<b>£12.99</b>
<b>Black 7.4ml</b>	<del>£4.99</del>	No.301 Black 3ml	<b>£9.99</b>
<b>Colours 5.5ml each</b>	<del>£3.99</del>	No.301 Colour 3ml	<b>£11.99</b>
		No.301XL Black 8ml	<b>£18.99</b>
		No.301XL Colour 6ml	<b>£18.99</b>
		No.350 Black 4.5ml	<b>£11.99</b>
		No.351 Colour 3.5ml	<b>£14.99</b>
		No.363 Black 6ml	<b>£13.99</b>
		No.363 C/M/Y/PC/PM each	<b>£9.99</b>
		No.363 SET OF 6	<b>£39.99</b>
		No.364 Black 6ml	<b>£7.99</b>
		No.364 PB/C/M/Y 3ml each	<b>£6.99</b>
		No.364 SET OF 4	<b>£21.99</b>
		No.364XL Black 14ml	<b>£13.99</b>
		No.364XL PB/C/M/Y 6ml each	<b>£12.99</b>
		No.364XL SET OF 4	<b>£49.99</b>
		No.920XL SET OF 4	<b>£46.99</b>
		No.932XL SET OF 4	<b>£43.99</b>
		No.950XL SET OF 4	<b>£69.99</b>
<b>T0791-T0796</b> <b>Owl Inks</b>			<b>Compatibles:</b>
<b>Set of 6</b>	<del>£72.99</del>	No.15 Black 46ml	<b>£4.99</b>
<b>Colours 11.1ml each</b>	<del>£12.99</del>	No.21 Black 10ml	<b>£7.99</b>
<b>Compatibles:</b>		No.22 Colour 21ml	<b>£11.99</b>
<b>Set of 6</b>	<del>£19.99</del>	No.45 Black 45ml	<b>£4.99</b>
<b>Colours 11.1ml each</b>	<del>£3.99</del>	No.56 Black 24ml	<b>£9.99</b>
		No.57 Colour 24ml	<b>£12.99</b>
		No.78 Colour 36ml	<b>£9.99</b>
		No.110 Colour 12ml	<b>£10.99</b>
		No.300XL Black 18ml	<b>£14.99</b>
		No.300XL Colour 18ml	<b>£16.99</b>
		No.301XL Black 15ml	<b>£14.99</b>
		No.301XL Colour 18ml	<b>£16.99</b>
		No.337 Black 21ml	<b>£10.99</b>
		No.338 Black 21ml	<b>£10.99</b>
		No.339 Black 34ml	<b>£12.99</b>
		No.343 Colour 21ml	<b>£12.99</b>
		No.344 Colour 21ml	<b>£14.99</b>
		No.348 Photo 21ml	<b>£12.99</b>
		No.350XL Black 30ml	<b>£14.99</b>
		No.351XL Colour 20ml	<b>£16.99</b>
		No.363 Black 20ml	<b>£6.99</b>
		No.363 Colours 6ml each	<b>£4.99</b>
		No.363 SET OF 6	<b>£24.99</b>
		No.364 Black 10ml	<b>£4.99</b>
		No.364 Colours 5ml each	<b>£3.99</b>
		No.364 SET OF 4	<b>£15.99</b>
		No.364XL Black 18ml	<b>£8.99</b>
		No.364XL Colours 11ml each	<b>£7.99</b>
		No.364XL SET OF 4	<b>£31.99</b>
		No.920XL SET OF 4	<b>£19.99</b>
		No.932XL SET OF 4	<b>£29.99</b>
		No.940XL SET OF 4	<b>£29.99</b>
		No.950XL SET OF 4	<b>£29.99</b>
<b>T0801-T0806</b> <b>Hummingbird Inks</b>			
<b>Set of 6</b>	<del>£49.99</del>		
<b>Colours 7.4ml each</b>	<del>£8.99</del>		
<b>Compatibles:</b>			
<b>Set of 6</b>	<del>£19.99</del>		
<b>Colours 7.4ml each</b>	<del>£3.99</del>		
<b>T0871-T0879</b> <b>Flamingo Inks</b>			
<b>Set of 8</b>	<del>£66.99</del>		
<b>Colours 11.4ml each</b>	<del>£9.99</del>		
<b>Compatibles:</b>			
<b>Set of 8</b>	<del>£27.99</del>		
<b>Colours 11.4ml each</b>	<del>£3.99</del>		
<b>T0961-T0969</b> <b>Husky Inks</b>			
<b>Set of 8</b>	<del>£69.99</del>		
<b>Colours 11.4ml each</b>	<del>£8.99</del>		
<b>Compatibles:</b>			
<b>Set of 8</b>	<del>£27.99</del>		
<b>Colours 11.4ml each</b>	<del>£3.99</del>		
<b>T1571-T1579</b> <b>Turtle Inks</b>			
<b>Set of 8</b>	<del>£149.99</del>		
<b>Colours 25.9ml each</b>	<del>£18.99</del>		
<b>T7601-T7609</b> <b>Killer Whale</b>			
<b>Set of 9</b>	<del>£169.99</del>		
<b>Colours 25.9ml each</b>	<del>£18.99</del>		
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DMW-BMB9 Panasonic £22.99  
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AA Lloytron 2700mAh (4) £6.99  
AAA Lloytron 1100mAh (4) £3.99

### Lithium Batteries

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82mm £49.99

### Hoya Pro-1D Slim

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Circular Polarisers  
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67mm £35.99  
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### ND2 Hard Graduated

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ND4 Solid £18.99  
ND4 Soft Graduated £19.99  
ND8 Solid £19.99

### ND8 Hard Graduated

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### Dark Sunset Graduated

Dark Sunset Graduated £18.99

### A-Type: 67mm wide filters

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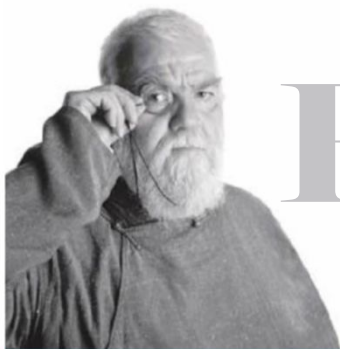
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# Final Analysis

**Roger Hicks considers...**

'Armenia', 1994, by Thomas Dworzak



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**T**he immediate impact of this picture is immense, or at least, it was for me. The dramatic, almost archetypal hooded figures; the pensive, or even suspicious, look on the face of the man on the right; the contrast of light and dark.

As I examined it more closely, my initial admiration began to fade. The dodging around the central figures began to look, if you will forgive the word, 'dodgy'. The man in the broad-lapelled suit looked quite out of place. And I could not work out what the man with his hands to his face was doing, until my wife Frances suggested that he might be suppressing a sneeze.

Then I looked at it for longer still, and I began to understand why I had found it so interesting in the first place. Sometimes, after all, you get lighting that looks like bad dodging. But whether it was natural

or an artefact of printing it makes the central figure stand out more, and he becomes almost an Old Testament figure, a projection of a wrathful deity. The pointed beard of the man on the left counterpoints his pointed hood, each making the other look more pointed and perhaps more threatening. The man behind the central figure: is he looking away accidentally or deliberately?

## Building a narrative

It soon becomes almost impossible not to start constructing stories around the picture. They are almost certainly wrong, but how much does this matter? Is this some great theological debate, a showdown of mighty ecclesiastics? If religion represents the struggle of light against darkness, why are the priests so sombrely dressed, against the bright stone

and the sky? And the man on the right, reflecting upon it all: is he a miscreant in fear of what they are saying, or a saint reflecting upon its pettiness?

If any of the people in this picture ever read these words, I hope they will laugh at my misapprehensions, which illustrate that if photography is a language, it is often more akin to poetry than to prose. Of course, we can take pictures that are as rigid as laws or laundry lists, but we can also take pictures that can be interpreted a dozen, a hundred or a thousand ways. What we intended, and what our subjects intended, can be easily subjugated by what our audience thinks; or they can be suborned by a caption and translated into propaganda by a cunning editor. We often have less control over our pictures than we think, and perhaps if we try to take too much control we risk losing a great deal of their magic. AP



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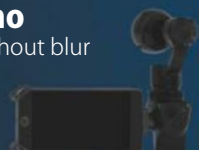


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